

THE
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TO
PARIS

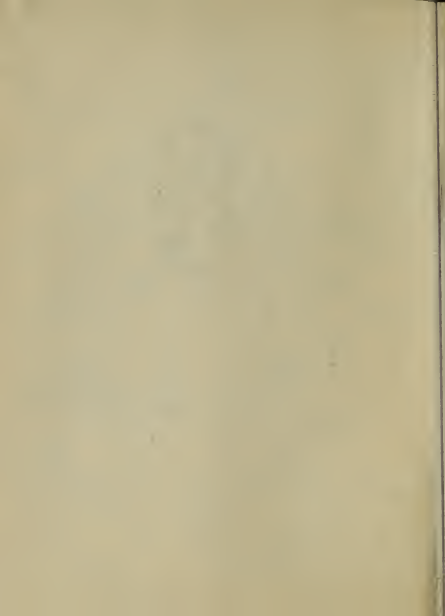
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PARIS

BY
LEONARD WILLIAMS



LONDON
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7 CARLTON STREET, S.W.

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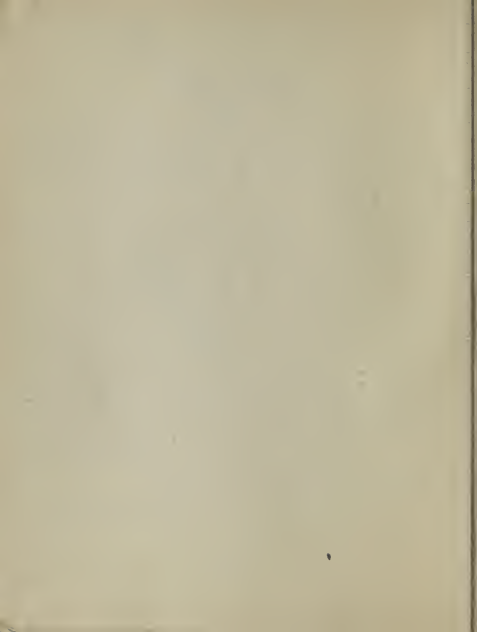
1908

PREFACE

THE essence of this Lilliputian book is brevity and portability, combined, I hope, with that reputedly least common of the senses—common-sense. Rejecting silly schemes for racing through (or rather, past) the sights of Paris in a day or two, I leave the visitor—undoubtedly the fittest arbitrator of his private tastes—to make his own selection. Old or recent buildings, secular or sacred architecture, art-collections, restaurants, public libraries, the busy streets of Paris, or the sylvan scenery of her surroundings—I trust my notices of all of these are up to date, concise and yet sufficiently complete, and also practical. The prefatory sections are arranged conveniently for tourists of all classes, who now, provided with a WAISTCOAT-POCKET GUIDE, no longer need to be encumbered with a pound or so in weight of cloth and paper. Their hands henceforth are free, resorting only when occasion prompts them to this orderly, expert, and unobtrusive little cicerone.

LEONARD WILLIAMS.

October, 1908.



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PART I

GENERAL INFORMATION

I. HOW TO GET TO PARIS FROM ENGLAND

(1) Viâ **Dover** and **Calais**, passing Amiens. London stations: Charing Cross, Cannon St., Victoria, Holborn, or St. Paul's. Morning and evening trains from London by the South Eastern, and Chatham and Dover Railway. The journey takes about 8 hours.

(2) Viâ **Folkestone** and **Boulogne**, passing Amiens. London station: Charing Cross. Morning and afternoon trains. Time, about 7 hours.

(3) Viâ **Newhaven** and **Dieppe**, passing Rouen. Morning and evening trains (London, Brighton, and S. Coast Railway): from Victoria (morning), Victoria and London Bridge (evening). Time, about 9 hours.

(4) Viâ **Southampton** and **Havre**, passing Rouen. Evening trains (London and S. Western Railway) daily, except Sundays. Time, about 12½ hours.

Note.—As the hours of all the above trains are subject to alteration, the latest time-tables should be consulted.

Passports.—Not indispensable, but sometimes useful for obtaining registered letters, or letters addressed to the "Poste Restante," etc.

II. FRENCH MONEY, WEIGHTS, AND MEASURES

The decimal system, which obtains in France, is extremely simple.

Money.—The unit is the silver franc, subdivided into four nickel 25-centime pieces (the edges of which are smooth, not milled transversely); or into ten bronze 10-centime pieces; or into twenty bronze 5-centime pieces or *sous*; or into one hundred 1-centime pieces (although these latter tiny pieces are seldom found in circulation). The following table shows the comparative value of French, English, and American money:—

<i>French.</i>	<i>English.</i>	<i>American.</i>
	s. d.	
Bronze, 5 centimes =	$\frac{1}{2}$ =	1 cent.
„ 10 „ =	1 =	2 cents.
Nickel, 25 „ =	$2\frac{1}{2}$ =	5 „
Silver, 50 „ =	$4\frac{3}{4}$ =	10 „ (1_dime).
„ 1 franc =	$9\frac{1}{2}$ =	20 „
„ 2 francs =	1 7 =	40 „
„ 5 „ =	4 0 =	1 dollar.
Gold, 10 „ =	8 0 =	2 dollars.
„ 20 „ =	16 0 =	4 „

(The 20-franc piece is called a “Napoleon” or “Louis.”)

The Bank of France issues notes of 50, 100, 500, and 1000 francs. Their value is the same as gold.

Reject the following coins, which are depreciated : Swiss coins with the figure of *Helvetia seated* ; French silver coins, anterior to 1863, of lower denominations than the 5-franc piece ; Italian silver coins of lower denominations than the 5-lire piece.

The gold coins of Italy, Austria, and Spain are current in France ; also (with the exceptions stated above) the gold and silver coins of Belgium, Greece, and Switzerland.

The value in French money which is commonly given in exchange for the English sovereign is 25 francs, but the current rate is always a penny or two more, this premium in favour of English gold being obtainable at banks and money-changers' generally.

Care should be taken not to confound the English sovereign with the French " Louis " or " Napoleon."

Weights.—The unit is the gramme, equal to 15½ grains (nearly) avoirdupois. The kilogramme, commonly employed in commerce, is equal to 1000 grammes or 2½ pounds (nearly) avoirdupois. The weight which corresponds to the English ton is the *tonneau*, containing about 2200 English pounds.

Measures.—The French measure of capacity is the litre, containing $1\frac{3}{4}$ English pints, or rather less than a quart. The hectolitre is equal to 100 litres, or 22 gallons. A litre is the usual capacity of a wine-bottle. The French measures of length are the *mètre* (39.371 inches), *décimètre* ($3\frac{2}{5}$ inches, nearly), and *centimètre* ($\frac{2}{5}$ of an inch, nearly); the *kilomètre* (1000 *mètres*, or about $\frac{5}{8}$ of an English mile), and the *miriamètre* (10,000 *mètres*, or about $6\frac{1}{2}$ English miles).

To express *kilomètres* as miles, multiply the former by 5 and divide the result by 8. Thus, 100 *kilomètres*
 $\times 5 = 500 \div 8 = 62\frac{1}{2}$ miles.

The square *mètre* (*mètre carré*) is equivalent to $1\frac{1}{5}$ square yards, nearly; and the square *kilomètre* (*kilomètre carré*) to $\frac{2}{5}$ of a square mile, nearly.

III. THE JOURNEY AND ARRIVAL

The quantity of **luggage** allowed to each passenger, free of extra charge, is 56 lbs. viâ Calais or Boulogne, and 66 lbs. viâ Dieppe or Havre. The same scale applies to the return journey. Luggage should be registered through to Paris, or vice versâ, and on arrival the passenger should claim it by presenting his registration ticket in the custom-house at the station. The fee for registering luggage is 1s. viâ Newhaven or Dieppe, and 6d. viâ Dover or Folkestone. Small luggage, such as a bag or wraps, may be carried by hand, and is examined on landing.

Contraband articles are tea, tobacco, spirits, matches, and brand-new clothes. Travellers who attempt to smuggle through these articles expose themselves to much delay and other inconvenience.

Examination of Luggage.—On arrival at the Paris stations (*Gare du Nord* or *Gare St. Lazare*) registered luggage is examined in the custom-house at the station. On the return journey it is examined at Dover if registered to Cannon St., or at Charing Cross or Victoria respectively if registered to these stations. If viâ Newhaven and Dieppe, it is examined at New-

haven; viâ Havre and Southampton, at Southampton.

The usual cloak-room charges are levied on registered luggage not claimed within 24 hours after arrival. A franc to the porter who carries heavy luggage is a fair gratuity.

Conveyances.—The traveller should engage a cab provided with a *taximètre*, which marks the sum he has to pay (for tariff see pp. 21, 22). The extra charge for luggage is also marked. The driver expects a small gratuity—25 c.

IV. HOTELS, BOARDING-HOUSES, LODGINGS

Three meals *per diem* are usually provided at hotels in Paris, viz. breakfast (*petit déjeuner*) from 8 to 9, consisting of coffee and a roll and butter, and often taken in the bedroom ; lunch (*déjeuner à la fourchette*) from 12 to 1.30 ; and dinner (*dîner*) from 6.30 to 7. But many visitors prefer to lunch and dine away from their hotel. In the following list of *High-priced*, *Medium-priced*, and *Inexpensive* hotels, the charges are stated separately—for bedroom (R), breakfast (B), lunch (L), and dinner (D). It should be understood that in each case the price quoted is the most moderate, and ranges upward according to situation of bedroom, etc. As a rule terms *en pension* are lower, and include full board.

HIGH-PRICED HOTELS

Hôtel Astoria, Place de l'Étoile, Champs Élysées.—R. 8 frs. (with bathroom, 15 frs.) ; meals in grill-room ; L. 5 frs. ; D. 7 frs.

Hôtel Bristol, Place Vendôme.—Same tariff as *Hôtel du Rhin*.

Hôtel Continental, Rue Castiglione.—R. 5 frs.; B. frs. 1.50 c.; L. 5 frs.; D. 7 frs. (wine included). Terms *en pension* (winter only), 18 frs.

Hôtel du Rhin, Place Vendôme.—R. (suites) 40 to 120 frs.; L. 12 frs.; D. 12 frs. Servants (*en pension*) 9 frs.

Hôtel Mercédès, Place de l'Étoile.—R. 10 frs.; B. 2 frs.; L. 6 frs.; D. 8 frs.

Hôtel Meurice, Rue de Rivoli (roof garden).—R. 8 frs.; B. 2 frs.; L. 5 frs.; D. 7 frs. Terms *en pension*, 18 frs.

Hôtel Ritz, Place Vendôme.—R. frs. 16.50 c. (with bathroom, frs. 26.50 c.); B. frs. 2.50 c.; L. and D. *à la carte*.

Hôtel Vendôme, Place Vendôme.—R. 10 frs.; B. 2 frs.; L. 5 frs.; D. 8 frs. Terms *en pension*, 18 frs.

MEDIUM-PRICED HOTELS

Hôtel Campbell, Avenue Friedland.—R. 6 frs.; B. frs. 1.50 c.; L. 5 frs.; D. 6 frs. Terms *en pension*, 14 frs.

Hôtel Castiglione, Rue Castiglione.—R. 10 frs.; B. 2 frs.; L. 5 frs.; D. 7 frs.

Hôtel de Lille et d'Albion, Rue St. Honoré.—R. 6 frs.; B. fr. 1.75 c.; L. 5 frs.; D. 6 frs. *Terms en pension*, 16 frs.

Hôtel Madison, Rue des Petits Champs.—R. 6 frs.; B. 2 frs.; L. 4 frs.; D. 5 frs. *Terms en pension*, 14 frs.

Hôtel Majestic, Avenue Kléber.—R. 6 frs. (with bathroom, 15 frs.); B. 2 frs.; L. 4 frs.; D. 6 frs. *Servants (en pension)* 6 frs.

Hôtel Mirabeau, Rue de la Paix.—R. 5 frs.; B. 2 frs.; L. 5 frs.; D. 6 frs. *Terms en pension*, 18 frs.

Hôtel Normandy, Rue de l'Échelle.—R. 6 frs.; B. frs. 1.50 c.; L. 5 frs.; D. 6 frs. *Terms en pension*, 15 frs.

Hôtel Palais d'Orsay, at the Quai d'Orsay Railway Station.—R. frs. 6.50 c.; B. frs. 1.50 c.; L. 5 frs.; D. 6 frs. (wine included). *Terms en pension*, 15 frs.

Hôtel Régina, Rue de Rivoli.—R. 6 frs.; B. 2 frs.; L. 6 frs. *Terms en pension*, 15 frs.

Hôtel Terminus, opposite the St. Lazare Railway Station.—R. frs. 5.50 c.; B. frs. 1.50 c.; L. 5 frs.; D. 6 frs. (wine included). *Terms en pension*, 16 frs.

INEXPENSIVE HOTELS

Hôtel Anglo-American, Rue St. Lazare (near the St. Lazare Railway Station).—R. 3 frs.; B. frs. 1.50 c.; L. 3 frs.; D. 4 frs.

Hôtel de la Ville de New York, Rue de Strasbourg (near the *Gare de l'Est* or Eastern Railway Station).—R. 3 frs.; B. 1 fr.; L. 3 frs.; D. 3 frs. (wine included).

Hôtel de l'Univers et de Portugal, Rue Croix des Petits Champs (near the Louvre).—R. 3 frs.; B. frs. 1.25 c.; L. 3 frs.; D. frs. 3.50 c. (wine included).

Hôtel de Malte, Rue de Richelieu.—R. 4 frs.; B. frs. 1.50 c.; L. 3 frs.; D. 4 frs.

Hôtel de Séze, Rue de Séze (near the Madeleine).—R. 3 frs.; B. frs. 1.50 c. Restaurant attached.

Hôtel des Saints Pères, Rue des Saints Pères.—R. frs. 4.50 c.; B. frs. 1.50 c.; L. frs. 3.50 c.; D. 4 frs. (wine included).

Hôtel du Sénat, Rue de Tournon (near the Luxembourg).—R. frs. 2.50 c.; B. 1 fr.; L. frs. 2.50 c.; D. frs. 2.75 c. (wine included).

Hôtel Jeanne d'Arc, Rue Vaneau.—R. frs. 3.50 c.; B. 1 fr.; L. 3 frs.; D. frs. 3.50 c. (wine included.)

Hôtel St. James et d'Albany, Rue St. Honoré.—R. 4 frs.; B. frs. 1.50 c.; L. 3 frs.; D. 4 frs. Terms *en pension*, 11 frs.

New Hotel, Rue St. Quentin (near the *Gare du Nord* or Northern Railway Station).—R. 3 frs.; B. 1 fr.; L. frs. 3.50 c.; D. 4 frs. (wine included).

Hôtel Tête, Cité du Retiro, Rue Boissy D'Anglas.

BOARDING-HOUSES (with terms *en pension* per day)

Hôtel Dysart, 4 Place de la Tour Maubourg (near the Invalides). Frs. 12.50 c.

Madame Barbier, 20 Rue de Harley (near the Palais de Justice).—7 frs.

Madame Doucerain, 12 Rue Caumartin (near the Madeleine).—7 frs.

Madame Thayer, 11 Avenue Mac-Mahon (near the Place de l'Étoile).—Frs. 12.50 c.

Mademoiselle de Korsak, 4 Rue Gounod.—12 frs.

Mademoiselle L. Guillier, 21 Rue Valette (near the Panthéon).—Frs. 5.50 c.

Pension Hawkes, 7 Avenue du Trocadéro.—7 frs.

Pension Taylor, 23 Avenue Friedland (near the Place de l'Étoile).—Frs. 8.50 c.

Villa des Dames, Rue Notre-Dame des Champs (near the Luxembourg).—8 frs.

APARTMENTS, FURNISHED AND UNFURNISHED

The best way to find these is to consult the advertisement columns of the *New York Herald*, the *Daily Mail*, the *Matin*, or the *Journal*; or to apply to an agency (*agence de location*). English is spoken at all of the following agencies :—

Agence Americaine, 1 Rue Scribe.

Agence Arthur, 40 Rue Marbeuf.

Agence Keim, 7 Rue Castiglione.

Agence Lagrange, 70 Rue Richelieu.

Agence Paris-New York, 64 Boulevard Malesherbes.

V. POST, TELEGRAPH, AND TELEPHONE

For postal purposes each ward or *arrondissement* of the city possesses several district offices. The **General Post Office**, or **Hôtel des Postes**, is situated in the Rue du Louvre. Letters addressed *Poste Restante, Paris*, will be found here ; but it is also permissible to address correspondence to the *Poste Restante* at any particular branch office. Before such letters are handed over to him the visitor is required to produce a passport, or some other reasonable proof of his identity ; and the same rule applies to registered letters (*lettres recommandées*). A couple of addressed envelopes is generally considered sufficient, but not a visiting-card.

Stamps and post-cards can be bought at all the tobacco shops (*débîts de tabac*), which are distinguished by a large keg, painted red, over the entrance, and by a red lamp at night.

Post offices in Paris are open on week-days from 8 a.m. to 9 p.m. On Sundays and holidays most of them remain open until noon, and some all day.

Cost and Hours of Postage.—*Postal Union* : letters and letter-cards, 25 c. per 15 grammes (or about the

weight of two ordinary sheets of writing-paper, with envelope) ; post-cards, 10 c. Registration fee, 25 c.

Inland Postal Rate : letters and letter-cards, 10 c. per 15 grammes ; post-cards, 10 c. *Pneumatic* messages (*pneumatiques*) to any part of Paris can be sent by pneumatic tube in a special envelope for 30 c.

Letters for abroad should be posted in Paris as follows :—

For London the closing-time at central offices varies from 6 to 7 p.m., according to the locality. By payment of an extra late fee (5 c.) letters can be forwarded until half an hour later. Afterwards letters for the night mail may be posted in the special box on the 9 p.m. train at the Gare du Nord.

For the United States and Canada.—*Tuesdays* : viâ Cherbourg, per Norddeutscher Lloyd steamer, when sailing thence Wednesday evening ; and viâ Queenstown, per White Star Line steamer, sailing thence Thursday morning.

Thursdays : viâ Cherbourg, per Hamburg-American Line steamer, when sailing thence Friday evening.

Canadian mails leave Paris every Thursday, viâ Liverpool, per Allan Line and Canadian Pacific Railroad steamers, which sail alternately every Friday.

Fridays: viâ Havre, per French steamer, sailing thence Saturdays; viâ Cherbourg, per American Line steamer, sailing thence Saturday evening; and viâ Queenstown, per Cunard Line steamer, sailing thence Sunday morning.

To ensure despatch by the earliest sailing, the route should be plainly indicated, as "*voie d'Angleterre*," or "*viâ Cherbourg*," etc.

Telegrams.—These are received for transmission from 7 or 8 a.m. to 9 p.m. at any post office; later, till 11 p.m., at the Gare du Nord; till midnight at the Grand Hotel, Boulevard des Capucines; and all night at the Bourse (entrance at the back, Rue Notre-Dame des Victoires). The RATES are: *Inland*, 5 c. per word (minimum charge, 50 c.); *Great Britain*, 20 c. per word (minimum charge, 1 fr.); *New York*, frs. 1.25 c. per word; *Chicago*, frs. 1.55 c. per word.

Telegrams despatched as "urgent" take precedence, and are charged thrice the ordinary rates.

Wireless telegrams (Marconi system) for transmission to passengers on the transatlantic lines are accepted at the offices of the *Compagnie de Télégraphie sans fil*, 35 Boulevard des Capucines.

Telephone.—Most of the cafés have telephones at

the disposal of the public, and telephone-cabins will be found in all the principal post offices. The *charge* is, for each three minutes' conversation (after communication has been established), in Paris, 15 c.; with London, 10 francs, which latter charge will probably, in the near future, be reduced to one-half.

VI. GENERAL TOPOGRAPHY OF PARIS

The remains of Roman Paris, or *Lutetia*, are now so scanty and occult that in this context it is better not to specify them. During the Middle Ages the nucleus of the town took shape upon, and closely gathered round about, the **Île de la Cité**, a smallish island on the Seine on which are built the *Palais de Justice*, the *Tribunal de Commerce*, the *Préfecture de Police*, and the cathedral church of *Notre-Dame*. Formerly a labyrinth of narrow streets, this interesting and historic part is chiefly occupied to-day by large official edifices, and is only in a very limited degree a residential quarter. In this connection the reader is recommended Grant Allen's *Historical Guide to Paris*.

Next in antiquity to Roman and to early medieval Paris is that division of the city which overflowed the island and developed southward of the Seine. Here are the *Quartier Latin* and many stately buildings, such as the *Luxembourg Palace*, the *Cluny Museum*, the *Sorbonne University*, and the *Panthéon*; notwithstanding that for residential purposes this quarter also has degenerated.

Before the sixteenth century the wealthier classes

had migrated to the right, or northern bank, on which, in course of time, the fashionable quarter has arisen and extended westward from the ancient royal palace of the *Louvre*.

Under Louis XIV the crumbling and congested ramparts were pulled down and superseded by the broad and handsome **Boulevards** (see p. 201). Other improvements followed in the time of his successor. The reign of the unhappy Louis XVI was somewhat stagnant in this matter of extending and embellishing the capital, but subsequently to the proclamation of Napoleon as First Consul the work went on apace, and on a lavish scale. The handsome bridges called the *Pont d'Austerlitz* and *Pont d'Iéna*, commemorating two of the great Emperor's victories, were constructed at this time, together with such costly monuments as the *Madeleine* Church, the *Vendôme* Column, and the *Arc de Triomphe de l'Étoile*. The Second Empire, lasting from 1852 to 1870, witnessed the same beneficent activity. This was the period when the efforts of Baron Haussmann, the indefatigable Prefect of the Seine, improved and amplified the west of Paris very nearly to its present aspect. The *Opéra* and the *Avenue de l'Opéra* have been completed subsequently to his time.

The shape of Paris is almost a circle, measuring nearly 15 miles along the enclosing line of moated wall. The Seine traverses the city from E. to W., and is spanned by many bridges, of which the handsomest or the most historical, beginning down the river—that is, on the western side of Paris—are the *Pont d'Auteuil*, *Pont Mirabeau*, *Pont de Grenelle*, *Pont de Passy*, *Pont d'Iéna*, *Pont de l'Alma*, *Pont des Invalides*, *Pont Alexandre III*, *Pont de la Concorde*, *Pont de Solferino*, *Pont Royal*, *Pont du Carrousel*, *Pont des Arts*, *Pont Neuf*, *Pont au Change*, *Pont St. Michel*, *Pont Sully*, and *Pont d'Austerlitz*.

The principal **railway stations** are the *Gare de l'Est* (Eastern Railway Co.), for Eastern France, S. Germany, Switzerland, Austria, Italy (viâ St. Gothard), etc.

Gare de Lyon (Paris, Lyons, and Mediterranean Railway Co.), for the South of France and the Riviera, Switzerland, Italy (viâ Marseilles or Mont Cenis), etc.

Gare d'Orsay and *Gare d'Orléans* (Orleans Railway Co.), for South-Western France, Biarritz, St. Jean de Luz, the Pyrenees, Spain, and Portugal.

Gare du Nord (Northern Railway Co.), for London viâ Calais-Dover or Boulogne-Folkestone; also for Belgium, Holland, Germany, Sweden, etc.

Gare St. Lazare and *Gare Montparnasse* (Western Railway Co.), for London viâ Dieppe-Newhaven or Havre-Southampton ; also for Brittany, Normandy, Channel Islands, etc.

Owing to the skilful disposition of the principal streets, and other circumstances, such as the numerous bridges which unite both banks of the Seine, and the abundance and variety of conveyances (see pp. 21-35), Paris may justly be termed an exceptionally easy capital for the visitor to find his way about in. Recently, too, police officials (*agents de police*) have been stationed on the *Grands Boulevards* and other busy thoroughfares, who wear a badge upon the left arm, displaying the words *English spoken*. The visitor, therefore, who possesses no French, or so little as to be useless, will find it helpful to apply to these authorities.

In the streets it is well to remember that the odd numbers of the houses are invariably on one side and the even on the other.

VII. HOW TO GET ABOUT PARIS

The visitor will find no scarcity of means of conveyance, having at his disposal a plentiful and well-controlled system of **taxi-cabs**, **taxi-motor-cabs**, and **taxi-motor-cars**; the **Metropolitan** and **Ceinture Railways**; the **River Steamboats**, and an almost infinite variety of **omnibuses**, **motor-omnibuses**, and **trams**.

Note.—The use of the taximeter apparatus is now so general in Paris, and this contrivance has so many advantages, that the antiquated scale of charges for *voitures de place* without a taximeter is omitted from the following list of tariffs.

Taxi-cabs.—The taximeter apparatus is denoted by a small red flag of metal beside the driver. The tariff is :—

For 1200 <i>mètres</i> , or 9 minutes' occupation .	75 c.
For each subsequent 400 <i>mètres</i> , or 3 minutes' occupation	10 c.

EXTRA CHARGES (*supplements*)

After 12.30 a.m.	50 c.
Outside the Fortifications	50 c.

Indemnité de retour (i.e. compensation for not engaging the vehicle on the return journey)

	1 fr
Luggage outside, per package	25 c.
Usual tip to driver	15 c. to 30 c.

Taxi-motor-cabs.—These are small, brownish-red cars, worked by the *Compagnie des Automobiles de Place*. The tariffs are :—

- | | |
|---|---------|
| (1) For one or two persons, 900 <i>mètres</i> | . 75 c. |
| For each subsequent 300 <i>mètres</i> | . 10 c. |
| (2) Outside the Fortifications, or, for more than two persons inside Paris, 750 <i>mètres</i> | 75 c. |
| For each subsequent 250 <i>mètres</i> | . 10 c. |
| (3) Night tariff (after 12.30 a.m.), 600 <i>mètres</i> | 75 c. |
| For each subsequent 200 <i>mètres</i> | . 10 c. |

Note.—The *extra charges* are the same as for the taxi-cabs, but the driver expects a slightly larger tip—say 50 c. These motor-cabs, if left in the woods or other localities outside the Fortifications, demand an *indemnité de retour* of 50 c. per *kilomètre* as far as the Fortifications. The distance is measured as the crow flies, and the chauffeur is duly provided with a map.

Taxi-motor-cars.—These are worked by various companies, all with varying tariffs, slightly more expensive (owing to the larger proportions of the vehicle) than the taxi-motor-cabs. At present the *auto-taxi* is not officially recognized by the Municipality. Hence this difference in their tariffs.

Metropolitan Railway.—An unsatisfactory way of seeing the city, but otherwise rapid, convenient, and cheap. The fares for any distance are: 1st class, 25 c.; 2nd class, 15 c. Return tickets at 20 c. (2nd class) are issued until 9 a.m., and passengers may return at any hour of the same day. Passengers holding tickets of either class may change from one line to another without extra payment. The lines and stations are as follows:—

1. *Central Line.*—**Vincennes**, Nation, Reuilly, Gare de Lyon, Bastille, St. Paul, Hôtel de Ville, Châtelet, Louvre, Palais-Royal, Tuileries, Concorde, Champs Élysées, Marbeuf, Alma, Étoile, Obligado, **Maillot**.
- 2 N. *Northern Circle.*—**Porte Dauphine**, Victor Hugo, Étoile, Ternes, Courcelles, Monceau, Villiers, Rome, Clichy, Blanche, Pigalle, Anvers, Barbès, Chapelle, Aubervilliers, Allemagne, Combat, Belleville, Couronnes, Ménilmontant, Père-Lachaise, Philippe-Auguste, Bagnole, Avron, **Nation**.
- 2 S. *Southern Circle.*—**Étoile**, Kléber, Boissière, Trocadéro, Passy, Grenelle, Duplex, La Motte-Piquet, Cambronne, Sèvres, Pasteur, Gare

Montparnasse, Edgar-Quinet, Raspail, Derfert-Rochereau, St. Jacques, Glacière, Corvisart, **Place d'Italie.**

3. *Transversal Line.*—**Villiers**, Europe, Gare St. Lazare, Caumartin, Opéra, Quatre-Septembre, Bourse, Sentier, St. Denis, Arts-et-Métiers, Temple, République, Parmentier, St. Maur, Père-Lachaise, Martin-Nadaud, **Gambetta.**
4. *Transversal Line.*—**Clignancourt**, Simplon, Marcadet, Château-Rouge, Rochechouart, Gare du Nord, Gare de l'Est, Château d'Eau, St. Denis, Réaumur, Etienne-Marcel, Halles, **Châtelet.** (This line will eventually be prolonged to the Porte d'Orléans.)
5. *Transversal Line.*—**Place d'Italie**, Campo-Formio, St. Marcel, Gare d'Orléans, Mazas, Arsenal, Bastille, Bréguet-Sabin, Richard-Lenoir, Oberkampf, République, Lancry, Gare de l'Est, **Gare du Nord.**
6. *Additional Line.*—**Place d'Italie**, Nationale, Chevaleret, Quai de la Gare, Bercy, Charenton, Daumesnil, Bel-Air, St. Mandé, **Nation.**

Ceinture Railway.—This line forms a complete circle round Paris, within the Fortifications, with

branch lines to the Gare St. Lazare, Gare Montparnasse, Gare de Sceaux, Gare d'Orléans, Gare des Invalides, Gare de Lyon, Gare de Vincennes, Gare de l'Est, Gare du Nord.

Trains run in both directions every 10 minutes, and perform the whole circuit, comprising 29 stations, in an hour and forty minutes.

The **fares** are (to the first or second station from the point of departure), 1st class, 40 c.; 2nd class, 20 c. (return 60 c. and 30 c. respectively). Beyond the above-named distances, 1st class, 55 c.; 2nd class, 30 c. (return 90 c. and 50 c. respectively).

The order of the stations, proceeding westward from the *Est-Ceinture* station, is as follows :—

La Chapelle St. Denis (change for *Gare du Nord*).

Boulevard Ornano.

Avenue de St. Ouen.

Avenue de Clichy.

Courcelles-Ceinture (change for the *Gare St. Lazare*).

Courcelles-Levallois.

Neuilly-Porte Maillot.

Avenue du Bois de Boulogne.

Avenue Henri Martin.

Passy.

Auteuil-Boulogne (change for the *Gare des Invalides*).

Point du Jour.

Grenelle.

Vaugirard-Ceinture.

Ouest-Ceinture.

Montrouge.

Parc de Montsouris (change for the *Gare des Sceaux*).

Maison Blanche.

Orléans-Ceinture (change for the *Gare d'Orléans*).

La Rapée-Bercy (change for the *Gare de Lyon*).

Rue Claude Decaen.

Bel-Air-Ceinture (change for the *Gare de Vincennes*).

Avenue de Vincennes.

Rue d'Avron.

Charonne.

Ménilmontant.

Belleville-Villette.

Pont de Flandre.

Est-Ceinture (change for the *Gare de l'Est*).

River Steamboats.—There are three separate services of these, viz. (1) From *Charenton* to *Auteuil*, by the L. or S. bank of the Seine; (2) From the *Pont d'Austerlitz* to *Auteuil*, by the R. or N. bank; (3) From the *Pont-Royal* (Tuileries) to *St. Cloud* and *Suresnes*. There are stopping-places at almost every bridge.

Fares (for any distance).—By (1) and (2) of the above services: weekdays, 10 c.; Sundays, 20 c. By service (3): weekdays, 20 c.; Sundays, 40 c.

Omnibuses and Motor-omnibuses (worked by the *Compagnie générale*). **Fares** for any distance: inside, 30 c.; outside, 15 c.; or 1st class, 30 c.; 2nd class, 15 c. (unless otherwise indicated). The 30 c. fare entitles the passenger to a *billet de correspondance*, by means of which he can change from one 'bus or tram to another, without extra payment, at any of the regular stopping-places where there is a *Bureau d'Omnibus*. At any of these *bureaux* where there are many people, passengers should take a "number" (gratis; ask for "*un numéro*") for the 'bus they wish to catch. The 'bus-conductor then calls out the numbers for the passengers to take their places in order of precedence. The most useful **routes** are as follows. Motor-'buses are indicated by an (M).

FROM	TO	PASSES BY, OR CLOSE TO
Trocadéro	Gare de l'Est	<div> { Musées Guimet and Galliéra, Champs Élysées (Grand and Petit Palais), St. Augustin, Gare St. Lazare, St. Vincent de Paul. </div>

FROM	TO	PASSES BY, OR CLOSE TO
(M) Porte de Neuilly	Hôtel de Ville	{ Arc de Triomphe, Champs Élysées, Grand and Petit Palais, Vendôme Column, Tuileries, Louvre, Palais-Royal, St. Germain l'Auxerrois, Tour St. Jacques, Hôtel de Ville.
Madeleine	Bastille	{ Olympia, Grand Hotel, Opéra, Vaudeville Theatre, Nouveautés Theatre, Crédit Lyonnais, Opéra-Comique, Musée Grévin, Variétés Theatre, Gymnase Theatre, Porte St. Denis, Porte St. Martin, Renaissance Theatre, Porte St. Martin Theatre, Ambigu-Comique Theatre, Déjazet Theatre, Cirque d'Hiver, Colonne de Juillet.
Batignolles	Jardin des Plantes	{ Casino de Paris, Trinité, Opéra, Vaudeville Theatre, Théâtre français, Palais - Royal, Louvre, St. Germain l'Auxerrois, Tour St. Jacques, Place du Châtelet, Hôtel de Ville, Palais de Justice, Notre-Dame.

FROM	TO	PASSES BY, OR CLOSE TO
(M) Avenue de Clichy	Odéon and Feuillantines	{ Hippodrome, Bibliothèque Nationale, Théâtre français, Palais-Royal, Louvre, St. Germain-des-Prés, St. Sulpice, Palais du Sénat, Luxembourg.
(M) Place Pigalle	Halle aux Vins	{ Bourse, Banque de France, Louvre, St. Germain l'Auxerrois, Palais de Justice, Notre-Dame.
(M) Montmartre	Place St. Michel	{ Sacré-Cœur (Church), Bourse, Hôtel de Postes (Post Office), St. Eustache, les Halles (Market), Place du Châtelet, Palais de Justice.
Ménilmontant	Gare Montparnasse	{ Père - Lachaise (Cemetery), Cirque d'Hiver, Archives Nationales, Hôtel de Ville, Tour St. Jacques, Place du Châtelet, Palais de Justice, la Monnaie (Mint), St. Germain-des-Prés.
Plaisance	Hôtel de Ville	{ Gare Montparnasse, Luxembourg, St. Sulpice, Musée de Cluny, Palais de Justice, Place du Châtelet, Tour St. Jacques

FROM	TO	PASSES BY, OR CLOSE TO
Rue de Sèvres	Gare du Nord	{ Bon-Marché (shops), St. Germain-des-Prés, École des Beaux-Arts, Institut, la Monnaie (Mint), Louvre, St. Germain l'Auxerrois, Banque de France, Bibliothèque Nationale, Bourse, Variétés Theatre, Musée Grévin, Gymnase Theatre, St. Vincent de Paul.
Vaugirard	Gare St. Lazare	{ Bon-Marché (shops), Gare d'Orléans, Quai d'Orsay, Tuileries, St. Roch, Vendôme Column, Madeleine.
Grenelle	Porte St. Martin	{ Champ de Mars, Hôtel des Invalides, Gare d'Orléans, Quai d'Orsay, Tuileries, Louvre, Théâtre français, Palais-Royal, Hôtel des Postes (Post Office).
Grenelle	Bastille	{ Institut Pasteur, Gare Montparnasse, Palais du Sénat, Luxembourg, Odéon, Sorbonne.
Passy	Place de la Bourse	{ Arc de Triomphe de l'Étoile, Palais de l'Élysée, Madeleine, Olympia, Opéra, Vaudeville.

FROM	TO	PASSES BY, OR CLOSE TO
Pantheon	Courcelles	{ Odéon Theatre, St. Sulpice, Chambre des Députés, Champs Élysées, Tuileries, Madeleine, St. Augustin, Parc Monceau.
Gare St. Lazare	Gare de Lyon	{ Opéra, Vaudeville Theatre, Nouveautés Theatre, Opéra- Comique, Musée Grévin, Variétés Theatre, Gymnase Theatre, Porte St. Denis, Porte St. Martin, Porte St. Martin Theatre, Renais- sance Theatre, Ambigu The- atre, Folies - Dramatiques Theatre, Déjazet Theatre, Colonne de Juillet, Gare de Vincennes.
(M) Gare des Batig- nolles	Gare Mont- parnasse	{ Gare St. Lazare, Madeleine, Champs Élysées, Tuileries, Chambre des Députés, Bon- Marché (shops).
(M) Mont- martre	St. Germain- des-Prés	{ Gare St. Lazare, Opéra, Vaude- ville Theatre, Théâtre fran- çais, Palais-Royal, Louvre, Tuileries.
Abattoirs de Vaugirard	Halles	{ Institut Pasteur, Bon-Marché (shops), St. Germain-des- Prés, École des Beaux-Arts, Tuileries, Louvre, Hôtel des Postes (Post Office), St. Eustache.

TRAMWAYS WORKED BY THE "COMPAGNIE
GÉNÉRALE"

FROM	TO	PASSES BY, OR CLOSE TO
Louvre	Vincennes (Castle)	{ <i>Place du Châtelet, Hôtel de Ville, Colonne de Juillet, Place de la Nation, Castle and Forest of Vincennes. Fares, inside and outside respectively, 40 c. and 20 c.</i>
Place de l'Étoile	La Villette	{ <i>Russian Church, Parc Monceau, Hippodrome, Moulin-Rouge, Cirque Médrano. Fares, 20 c. and 15 c.</i>
La Villette	Place de la Nation	{ <i>Père-Lachaise Cemetery.</i>
Montrouge	Gare de l'Est	{ <i>Entrance to the Catacombs, Observatory, Luxembourg, Sorbonne, Musée de Cluny, St. Séverin, Palais de Justice, Place du Châtelet, Tour St. Jacques.</i>
Passy	Hôtel de Ville	{ <i>Trocadéro, Musées Guimet and Galliéra, Champs Élysées (Grand and Petit Palais), Tuileries, Louvre, St. Germain l'Auxerrois, Place du Châtelet, Tour St. Jacques.</i>

FROM	TO	PASSES BY, OR CLOSE TO
Louvre	Charenton and Créteil	{ <i>Hôtel de Ville, St. Gervais, Colonne de Juillet, Gare de Lyon. Fares, 50 c. and 35c.</i>
Gare de Lyon	Avenue Henri- Martin	{ <i>Gare d'Orléans-Austerlitz, Jar- din des Plantes, Musée de Cluny, St. Germain-des- Prés, Musée Galliéra, Troca- déro, Bois de Boulogne.</i>
Muette	Rue Tait- bout	{ <i>Arc de Triomphe de l'Étoile, St. Augustin, Gare St. Lazare, Opéra.</i>
Boulogne	Auteuil and Madeleine	{ <i>Jardin fleuriste de la Ville de Paris (Flower Garden of the City), Bois de Boulogne, Trocadéro, Arc de Triomphe de l'Étoile, St. Augustin, Gare St. Lazare.</i>
Église de Boulogne	Mouli- neaux	{ <i>Bois de Boulogne. Fare, 10 c.</i>
Louvre	Point du Jour, St. Cloud, Sèvres, and Ver- sailles	{ <i>Tuileries, Champs Élysées. Fares, weekdays, 50 c. and 35 c.; Sundays, 1 fr. and 85 c.</i>
St. Au- gustin	Cours de Vincennes	{ <i>Gare St. Lazare, St. Vincent de Paul, Gare du Nord, Parc des Buttes-Chaumont, Père- Lachaise Cemetery.</i>

FROM	TO	PASSES BY, OR CLOSE TO
Auteuil	Madeleine	{ <i>Trocadéro, Arc de Triomphe de l'Étoile, St. Augustin, Gare St. Lazare.</i>
Boulevard de Vaugirard	Gare du Nord	{ <i>Gare Montparnasse, St. Germain-des-Prés, Musée de Cluny, St. Séverin, Palais de Justice, Place du Châtelet, Gare de l'Est.</i>
Rue de Médicis	Porte d'Orléans	{ <i>Gare du Luxembourg, Observatory, Entrance to the Catacombs.</i>

TRAMWAYS WORKED BY COMPANIES OTHER THAN
THE "COMPAGNIE GÉNÉRALE"

FROM	TO	PASSES BY, OR CLOSE TO
Place de l'Étoile	St. Germain	{ <i>Bois de Boulogne, Jardin d'Acclimatation. Fares, fr. 1.65 c. and fr. 1.15 c.</i>
Gare Montparnasse	Place de l'Étoile	{ <i>Hôtel des Invalides. Fares, 30 c. and 15 c.</i>
Gare Montparnasse	Bastille	{ <i>Luxembourg, Observatory, Les Gobelins, Jardin des Plantes, Gare d'Orléans - Austerlitz, Gare de Lyon. Fares, 30 c. and 15 c.</i>

FROM	TO	PASSES BY, OR CLOSE TO
Madeleine	Pont de Neuilly and Courbevoie	{ <i>St. Augustin, Parc Monceau, Musée Cernuschi, Bois de Boulogne, Jardin d'Acclimation. Fares, 50 c. and 25 c.</i>
Madeleine	St. Denis (Rond Point de Picardie)	{ <i>Gare St. Lazare, Montmartre Cemetery. Fares, 40 c. and 20 c.</i>
Place de la Concorde	Bonneuil and Vitry	{ <i>Palais Bourbon, Gare d'Orsay (Orléans) Institut, Monnaie (mint), Notre-Dame, Halle-aux-Vins, Jardin des Plantes, Gare d'Orléans-Austerlitz. Fares, 70 c. and 40 c.; within Paris only, 20 c. and 15 c.</i>
Trinité	Épinay and Lac d'Enghien	{ <i>Gare St. Lazare, St. Denis. Lac d'Enghien. Fares, 70 c. and 45 c.</i>
Porte Maillot	Jardin d'Acclimation	{ <i>Bois de Boulogne.</i>

VIII. EMBASSIES, LEGATIONS, AND CONSULATES

(*Ambassades, Légations, and Consulats*)

The following are the most important. The office-hours stated are for days other than holidays.

Argentine Republic, 62 Boulevard de Courcelles.
Hours, 2 to 5. *Consulate*, 18 Avenue Kléber.

Austria-Hungary, 57 Rue de Varenne. *Hours*, 1.30 to 3.30. *Consulate*, 21 Rue Laffitte.

Belgium, 20 Rue de Berri. *Hours*, 1 to 3.

Brazil, 51 Rue de Lisbonne. *Hours*, 2 to 4. *Consulate*, 51 Rue Cambon. *Hours*, 12 to 5.

Canada (General Commissariat), 10 Rue de Rome.

Germany, 78 Rue de Lille. *Hours*, 10 to 12 and 2 to 4. *Consulate*, 123 Rue de Lille. *Hours*, 10 to 12 and 2 to 4.

Great Britain, 39 Rue du Faubourg St. Honoré.
Hours, 11 to 3. *Consulate*, 7 Rue d'Aguesseau. *Hours*, 11 to 3. *Registration fee*, frs. 6.35 c.; *passport registration*, frs. 2.55 c.

Holland, 59 Rue Boissière. *Hours*, 2 to 4.

Italy, 73 Rue de Grenelle. *Hours*, 2 to 5. *Vice-consulate*, same address. *Hours*, 12 to 4.

Japan, 7 Avenue Hoche.

Norway, 95 Rue de l'Université. *Hours*, 2 to 4. *Consulate*, 30 Rue de Grammont. *Hours*, 10 to 12 and 2 to 4.

Portugal, 38 Rue de Lubeck. *Hours*, 2 to 4. *Consulate*, 36 Rue d'Artois. *Hours*, 12.30 to 3.30.

Russia, 79 Rue de Grenelle. *Hours*, 2 to 4. *Consulate*, same address. *Hours*, 1 to 4.

Spain, 34 and 36 Boulevard de Courcelles. *Hours*, 2 to 5. *Consulate*, 16 Rue de Miromesnil. *Hours*, 1 to 4.

Sweden, 58 Avenue Marceau. *Hours*, 10.30 to 12.30. *Consulate*, 11 Rue de la Pépinière. *Hours*, 10 to 12 and 2 to 4.

Switzerland, 15 bis Rue de Marignan. *Hours*, 10 to 3.

United States, 18 Avenue Kléber. Passports from 11 to 3. *Consulate*, 36 Avenue de l'Opéra. *Registration fee*, frs. 10.40 c.

IX. ENGLISH AND AMERICAN CHEMISTS, DOCTORS, AND SOLICITORS; TRAVEL, SHIPPING, AND PACKING AND FORWARDING AGENTS

Chemists—

Hogg, 62 Avenue des Champs Élysées.

Homeopathic Pharmacy, 8 Rue des Capucines.

Nathan, 3 Rue Scribe.

Roberts and Co., 5 Rue de la Paix.

Swann (American), 12 Rue Castiglione.

Doctors—

Dr. C. K. Austin, 20 Rue Chalgrin.

„ *M. Chanaud*, 12 Rue d'Aguesseau.

„ *E. H. Douty*, 7 Rue St. Roch (summer only).

„ *E. Dupuy*, 53 Avenue Montaigne.

„ *R. Faure-Miller*, 8 Rue Miromesnil.

„ *E. L. Gros*, 28 Rue de Ponthieu.

„ *C. G. Jarvis*, 11 Boulevard Malesherbes.

„ *C. J. Koenig*, 65 Rue Miromesnil.

„ *A. J. Magnin*, 121 Boulevard Haussmann.

„ *H. C. Mamlock*, 20 Rue Lesueur.

„ *J. A. Mercier*, 15 Avenue MacMahon.

„ *J. Rivière*, 25 Rue des Mathurins.

- Dr. L. Robinson*, 1 Rue d'Aguesseau.
,, *R. Suzor*, 21 Rue du Faubourg Montmartre.
,, *M. C. Tucker*, 4 Rue St. Florentin.
,, *R. H. Turner*, 5 Rue Lincoln.
,, *Sillery Vale*, 11 bis Rue de Colisée.
,, *A. A. Warden*, 9 Rue Chalgrin.
,, *C. C. Whitman*, 11 Rue Léo Délibes.
,, *G. J. Bull*, 4 Rue de la Paix (oculist).

Solicitors—

- Sir Thomas Barclay*, 86 Boulevard Haussmann.
Messrs. Barclay and Case, 4 Rue Meyerbeer.
Mr. O. Bodington, 6 Boulevard des Capucines.
Messrs. Lumley and Lumley, 10 Rue de la Paix.
Messrs. Sewell and Maugham, 54 Faubourg St.
Honoré.

Travel Agents—

- American Express Co.*, Rue Scribe.
Cook and Son, 1 Place de l'Opéra and 250 Rue de
Rivoli.
London and North Western Railway, 30 Boulevard
des Italiens.
London and South Eastern Railway, 30 Boulevard
des Italiens.
Midland Railway, 1 Place de l'Opéra.

Shipping Agents—

Allen Line, Messrs. Pitt and Scott, 47 Rue Cambon.

American Line, 9 Rue Scribe.

Cunard Line, 2 bis Rue Scribe.

Hamburg-America Line, 4 Rue Scribe.

Norddeutscher Lloyd, 2 Rue Scribe.

White Star Line, 9 Rue Scribe.

Packing and Forwarding Agents—

Pitt and Scott, 9 Rue Scribe.

Stockwell and Co., 17 Rue d'Antin.

X. ENGLISH AND AMERICAN PLACES
OF WORSHIP

AND HOURS OF SUNDAY SERVICES

British Embassy Church, 5 Rue d'Aguesseau (opposite the British Embassy). Services at 8.30 (H.C.), 10.30 (Matins and H.C.), 3.30, and 8 p.m.

St. George's (Church of England), 7 Rue Auguste Vacquerie, Avenue d'Iéna, near the Arc de Triomphe de l'Étoile. Services at 8.30 (H.C.), 10.30 (Matins and H.C.), and 6 p.m.

Christ Church (Church of England), 49 Boulevard Bineau, Neuilly (trams from the Madeleine). Services at 7.15 (H.C.), 10.30 (Matins and H.C.), and 4 p.m.

Holy Trinity (American Episcopal Church), 19 Avenue de l'Alma (tram from Place de la Concorde, alight Place de l'Alma). Services at 10.30 and 5 p.m.

St. Luke's (American Episcopal Church), 5 Rue de la Grande Chaumière, near the Boulevard Montparnasse. Services at 8.30, 10.30, and 5.30 p.m.

St. Joseph's (Roman Catholic), 50 Avenue Hoche, near the Arc de Triomphe d'Étoile. Service with sermon at 10 a.m.

Presbyterian Church (Church of Scotland), 17 Rue Bayard, Champs Élysées. Services at 10.30 and 8 p.m.

Wesleyan Methodist, 4 Rue Roquepine, near the Madeleine. Services at 9.45 and 8 p.m.

American Protestant Chapel, 21 Rue de Berri, near the upper end of the Avenue des Champs Élysées. Morning service only, at 11.

First Church of Christ (Scientist), 14 Rue Magellan. Sunday service at 11 a.m. Wednesday at 8 p.m.

New Christian Temple of Jerusalem (Swedenborgian), 12 Rue Thouin, Panthéon. Services on 1st and 3rd Sundays of each month, at 4 p.m.

XI. ENGLISH BOOKSELLERS, LIBRARIES, AND READING-ROOMS

W. H. Smith and Son, 248 Rue de Rivoli (booksellers and lending-library of English books. In the reading-room will be found the principal English and American newspapers and magazines. Admission 25 c. ; per week, 1 fr.).

Brentano, 37 Avenue de l'Opéra (bookseller).

Galignani, 224 Rue de Rivoli (bookseller and lending-library of English books. Terms—25 c. to 75 c. daily or 3 frs. to 6 frs. monthly).

Reading-Rooms—

The following (admission gratis) are well supplied with English, American, and French newspapers :—

Brooklyn Daily Eagle, 53 Rue Cambon.

Chicago Daily News, 10 Boulevard des Capucines.

New York Herald, 49 Avenue de l'Opéra.

English Newspapers are sold in the kiosks near the Grand Hotel, and on the principal Boulevards.

XII. WHERE TO EAT AND DRINK IN PARIS

The following list of **Restaurants, Cafés, Bars, Brasseries, and Tea-rooms** explains itself, and is quite complete enough for the majority of visitors. Meals are ordered according to one or other of two systems, namely, *à la carte* and *à prix fixe*. By the former (and, as a rule, the more expensive) system, the customer selects his dishes, each at its separate price, from the daily *carte* or menu. The helpings, it may be said, are liberal, and normally sufficient for two persons. Specify in ordering each dish that you want only "un portion," except where the *carte* prints after the price of the dish the letters "p. p.," which shows that the price is per person. The other system, *à prix fixe*, supplying a meal of so many courses (usually selected by the customer from a longish list; as, one *hors d'œuvre*, one fish, one roast, and cheese), is better suited to foreigners who are altogether ignorant of Paris, or to whom economy is an object. At all the restaurants, etc., it is proper to give a **tip** of about 10 per cent on the total amount of the bill. It may be useful to mention that practically all Paris restaurants have *cheap table wines*, both

red and white, which are drawn from the wood, and which are often superior to and cleaner tasting than the more pretentious wines listed on the wine card. Order them as "*vin blanc*" (or *vin rouge*) "*en carafe*." In the same way the "*fine de la maison*" is often the best liqueur brandy to order with one's coffee.

The reader will find more detailed information about the restaurants of Paris in Col. Newnham-Davis's *Gourmet's Guide to Europe*, obtainable at all the English bookshops in Paris, and costing 5s. net.

Fashionable Restaurants of the Highest Class—

Café de Paris, 41 Avenue de l'Opéra.

Café Anglais, 13 Boulevard des Italiens.

Durand, 2 Place de la Madeleine.

Paillard, 38 Boulevard des Italiens.

Voisin, 261 Rue St. Honoré.

Ritz, Place Vendôme.

Henri, Place Gaillon.

Larue, Place de la Madeleine.

All these are smart, expensive, and respectable, the *Café de Paris* being the gayest (especially at supper), and *Voisin's* (where there is no music) the quietest. *Voisin* and the *Café Anglais* have the best

cellars in Paris. The restaurant of the *Ritz* hotel is perhaps the smartest. In all of them it is advisable to order a table beforehand, and to confer with the *maitre d'hôtel* as to the meal. *Paillard* has shocked some of its old patrons by having Spanish dancing at supper-time. One can see dancing elsewhere, but in very few other places can one get such good food.

Fashionable Restaurants Open in Summer only—

Pavillon de l'Élysée, Champs Élysées.

Pavillon d'Armenonville, Bois de Boulogne.

Pré-Catalan, Bois de Boulogne.

The first of these is a branch of Durand's. All three are good, especially if the *maitre d'hôtel* knows you! They are specially frequented on race-days for *déjeuner*; and at *Pré-Catalan* supper in the season extends into breakfast, to an accompaniment of Spanish dancing. At those early hours quiet people are better elsewhere.

Good Restaurants, but less smart—

Foyot, 33 Rue de Tournon.

Lapérouse, Quai de St. Augustine.

Tour d'Argent, Quai de la Tournelle.

Prunier, 9 Rue Duphot.

Marguery, 34 Boulevard Bonne Nouvelle (next to the Gymnase Theatre).

Au Père Boivin, 6 Avenue Clichy.

Noel Peters, 24 Passage des Princes.

Champeaux, 13 Place de la Bourse.

Of these all are good, most interest attaching, perhaps, to the *Tournd'Argent*, a home of great French cookery, where Frederic, the proprietor, has invented meals named after the great ones of the earth, his customers. Thus he has Sole Clarence Mackay, Lièvre Arnold White, Sole Housman, Salade Vanderbilt. *Marguery* every one visits for *his* sole, a famous dish—sole, shrimps, and mussels. *Prunier* has a speciality of shellfish and snails: he closes when summer begins. *Foyot's* hors-d'œuvres are distinctive. *Lapérouse* has good wines at a moderate price. *Père Boivin* is old-fashioned, very French, and provincial: it specializes in the *wines of Touraine*—after visiting it take Mr. Wedmore's advice and go opposite for your coffee, and see the mural paintings by *Steinlen*, *Willette*, *Leandre*, and others at the *Taverne de Paris*. *Champeaux* is so near the *Bourse* that it is greatly frequented by stockbrokers—a restaurant good and with a character of its own.

Night Restaurants—

Maxim's, 3 Rue Royal.

Abbaye de Thélème, Place Pigalle.

These restaurants are amusing or sad, according to your spirit and the way in which you view life. Ladies do visit them, but they should know what they are likely to see: dancing (not always very decorous), hard drinking (of champagne; cheaper wines are discouraged), an occasional fight. They remain open till any hour—while there are enough visitors to pay for the illumination. You can read all about their kind in Filson Young's novel, *The Sands of Pleasure*. It does as well as a visit, perhaps better. You cannot stop up at night in this way in Paris unless you have a very full purse.

Cheaper Restaurants—

The good and cheap restaurant can be found all over Paris, and, indeed, in most provincial French towns. To give a long list would be wearisome. The reader who prefers to have his way made fairly clear for him should patronize the *prix fixe* houses. Popular and, on the whole, inexpensive, are the **Établissements Duval**, of which there are twenty-eight in different parts of the city. The most central are at 39 Boulevard

des Capucines, 29 Boulevard des Italiens, 194 Rue de Rivoli, and 31 Avenue de l'Opéra. The tariff, *à prix fixe*, at these establishments is: L. frs. 3.50 c.; D., 4 frs. The guests are served by waitresses, and the company is respectability itself. Of the same type are the *Bouillons Boulant*, situated at 34 Boulevard St. Michel, 35 Boulevard des Capucines, 1 Boulevard Montmartre, and 22 Rue Douai; and the *Bouillons Chartier*, at 98 Boulevard St. Germain and 142 Boulevard Montparnasse. There is a good restaurant attached to the *Gare de Lyons*, and one or two of the houses in the *Palais Royal* are far from bad, considering the price. Here are the names of a few houses which can be recommended for their fixed-price meals:

Scossa, 14 Rue de Rome (near Gare St. Lazare).

Léon, Rue St. Honoré (behind the Magasins du Louvre).

Soufflot, 25 Boulevard St. Michel.

Le Rat Mort, Place Pigalle.

But if the reader keeps his eyes open he will see that throughout Paris, and even on the *Grands Boulevards*, every second or third restaurant announces meals at a cheap fixed rate, with or without wine. Most of these are good, since the really bad house

seldom lasts for long in Paris. Some, of course, are a little livelier, a little noisier, in a more or less harmless way, than others. Much depends on the neighbourhood. Thus, of the four named above, *Scossa* and *Léon* are frequented by the decent folk of their quarter; the *Soufflot*, being midway in the *Boulevard St. Michel*, by students and their friends; the *Rat Mort* by the Montmartre artist and the Montmartroises generally: it is not quiet (we speak, by the way, of the ground floor; the restaurant upstairs is very much more expensive).

Restaurants of Various Nationalities—

Austro-Hungarian (*Viennois*), 5 Rue d'Hauteville.

Special dishes: *Wiener schnitzel*, *Geflügel*,
Risotto, *Backhuhn*.

Italian, 23-25 Passage de l'Opéra. All the national dishes, and Chianti wine.

Jewish—Ochs, 51 Rue Richer; Theumann, 1 Rue d'Hauteville.

Oriental, 33 Rue des Écoles. Special dishes:
Pilaf, *Soutzoukakia*, *Keftekes*.

Spanish, 14 Rue Helder. Special dishes: *Guisillo Madrileño*, *Bacalao à la Vizcaina*.

Turkish, Louna Sounak, 11 Rue Cadet. Special dishes: *Pilaf*, *Couscous*.

Cafés and Brasseries (beer-houses)—

Of these Paris may be said to contain thousands. Here are the names of a few :

Brasserie Universelle, 31 Avenue de l'Opéra.

Brasserie Zimmer, 13 Boulevard Montmartre.

Café Americain, 4 Boulevard des Capucines.

Café de la Paix, 12 Boulevard des Capucines.

Café de la Régence, 161 Rue St. Honoré (opposite the Avenue de l'Opéra).

Taverne de Paris, 3 Avenue de Clichy.

Taverne du Panthéon, 63 Boulevard St. Michel.

Taverne Grüber, 15 bis Boulevard St. Denis.

Bars—

The bars of Paris are more American than English. The big new hotels all have a bar, and most of them an imported bar-tender. The best known are :

Chatham, Rue Daunou.

Henry's, Rue Volney.

Chicago, Rue Taitbout.

Maxim's, 3 Rue Royal.

Bodega, under the Hôtel Continental, Rue de Rivoli.

Afternoon-tea Rooms—

Afternoon Tea, 20 Place Vendôme.

British Dairy Company, 8 Rue Cambon.

Chinese Umbrella, 11 Rue du Bac (near the *Bon Marché*).

Colombin, 4 Rue Cambon.

Élysée Palace Hôtel, 103 Avenue des Champs Élysées.

Hôtel Astoria, Rue de Presbourg, Place de l'Étoile.

Hôtel Ritz, 15 Place Vendôme. Music.

Lipton's, 37 Boulevard Haussmann.

Marlborough, 5 Rue Cambon.

Rumpelmeyer, 226 Rue de Rivoli.

Smith's, 248 Rue de Rivoli.

Of these the fashionable ones are the *Ritz*, the *Élysée Palace* (in these two music is played), *Colombin*, and *Rumpelmeyer*. These four are not cheap; they do not cater for the crowd. *Smith's* is in connection with the bookshop of W. H. Smith and Son.

XIII. SHOPS AND SHOPPING

Speaking generally, shopping in Paris is more agreeably performed than in London, owing to the better management and to the obliging and refined manners of the shop-attendants. At the very large establishments goods can usually be obtained on approval (*à condition*) or even returned within some days of purchase. The following are the great "Department Stores" of Paris: *Galeries Lafayette*, corner of the Rue Lafayette and the Boulevard Haussmann. All kinds of clothing and parts of clothing are sold at this establishment, which of late years has increased greatly in size and scope, and is now worthy to be classed with its older competitors, such as the Bon Marché and the Louvre. *Magasin du Bon Marché*, Rue du Bac and Rue de Sèvres (S. or Luxembourg side of the river—for 'buses consult pp. 27-35), celebrated for all kinds of clothing and fancy articles. Here, or at the *Printemps* or the *Louvre*, stylish and well-made dresses at a reasonable price are offered to the lady visitor whose purse would not allow her to aspire to the sumptuous creations of *Paquin* (3 Rue de la Paix), *Worth* (9 Rue de la Paix), *Doucet* (21 Rue de la Paix), or *Redfern* (242 Rue de Rivoli).

Magasin du Louvre, Place du Palais Royal and Rue de Rivoli. Similar to the *Bon Marché*, but smaller. Central, and greatly patronized by foreigners.

Magasin du Printemps, Boulevard Haussmann and Rue du Havre (near the St. Lazare Station and the Madeleine). Similar to the preceding.

All the foregoing establishments are thoroughly reliable. There are a number of interpreters, and the price is plainly marked on each article.

OTHER SHOPS

Antique Furniture and "Objets d'Art." There are many of these on the boulevards, in the Rue de Rivoli, and in the Avenue de l'Opéra; also, on the L. bank of the Seine, in the Rue des Saints Pères, Rue du Bac, and Rue Bonaparte.

"Articles de Paris." "Au Trois Quartiers," Boulevard de la Madeleine.

Books.—Brentano, 17 Avenue de l'Opéra. Galignani, 224 Rue de Rivoli. W. H. Smith and Son, 248 Rue de Rivoli.

Bootmakers.—Pinet, 1 Boulevard de la Madeleine. Walk-Over Shoe Company, 34 Boulevard des Italiens.

Chocolates and Sweetmeats.—Boissier, 7 Boulevard des Capucines.

Dressmakers (besides those mentioned above).—Agnes, 37 Rue du Sentier. Goupil, 32 Avenue de l'Opéra. Huet and Chernit, 21 Place Vendôme. Kotic, 24 Rue St. Augustin.

Delicacies.—Winterborn, 73 Avenue des Champs Élysées (English grocer). Fontaine, Place du Marché St. Honoré (Ceylon tea and choice fruit). Corcellet, 18 Avenue de l'Opéra (Coffee, etc.).

Fine Art Publishers.—Brentano, 37 Avenue de l'Opéra. Raphael Tuck and Co., 19 Rue de Paradis. Piazza and Co., 19 Rue Bonaparte.

Furs.—Laxton and Co., 20 Rue Louis le Grand. Grünwald, 6 Rue de la Paix.

Gloves.—Perrin, 45 Avenue de l'Opéra. Bon Marché, Rue du Bac.

Household Requisites.—"Au Gagne Petit," 20 Avenue de l'Opéra.

Jewellery.—Cartiers, 13 Rue de la Paix. Tiffany, 36 bis Avenue de l'Opéra. Many others in the Rue de la Paix and the Rue Royale.

Milliners.—Carlier, 16 Rue de la Paix. Garnier, 45 Avenue de l'Opéra. Fédora, 1 Rue de Fleurus (English spoken). Many others in the Rue de Rivoli, Rue St. Honoré, and Avenue de l'Opéra.

Motoring Tailors.—Tunmer, 14 Avenue de la Grande Armée, and 27 Rue du 4 Septembre. Stroem et fils, 16 Rue de la Chaussée d'Antin.

Perfumery.—Lubin, Place Vendôme. Pinaud, 18 Place Vendôme. Rigaud, 1 Rue du Faubourg St. Honoré.

Photographers.—Steichen, 103 Boulevard Montparnasse. Madame Perry, 90 Boulevard Péreire.

Photographs.—Braun, 43 Avenue de l'Opéra. Legros, 21 Rue Bonaparte. Many others in the Rue Bonaparte.

Picture Dealers.—Durand-Ruel, 16 Rue Lafayette. Georges Petit, 8 Rue de Sèze (near the Madeleine). Seidelmeyer, 4 bis Rue de la Rochefoucauld.

Toys.—"Au Nain Bleu," 27 Boulevard des Capucines. "Au Paradis des Enfants," 156 Rue de Rivoli.

Travelling Requisites.—Moynat, 5 Place du Théâtre Français.

XIV. SPORT

Athletic Sports.—Well-known clubs are the *Racing Club de France*, which has its ground and holds its meetings in the Pré Catalan, Bois de Boulogne ; the *Stade Français* ; and the *Union des Sociétés Françaises de Sports Athletiques*, 229 Rue St. Honoré.

Ballooning.—The chief clubs are the *Aero Club*, 84 Faubourg St. Honoré, and the *Société Française de Navigation Aérienne*, 28 Rue Serpente.

Cycling.—The headquarters of the *Touring Club de France* are at 65 Avenue de la Grande Armée.

Visitors to Paris who take their cycles with them from abroad should remember that the French Customs duty levied on these machines is 55 frs. per 25 *kilos*, or about 24s. per bicycle. This amount can be reclaimed on leaving France by presenting the official receipt or *consignation* obtained on entering the country ; but travellers must fill up and hand in a form stating their intention of so reclaiming them. Members of the C.T.C. are exempted from this temporary payment on presenting their tickets of membership ; but they must not fail to apply for a *constat d'entrée* (price 60 c.), valid for three months. All cycles in

France must bear a plate inscribed with the owner's name and address, and are accepted as passengers' luggage by most of the railway companies.

Cycles are on hire at various establishments in the Avenue de la Grand Armée.

Cycle races are held at various of the Velodromes in or close to Paris, and are duly announced in the papers.

Cycling maps can be obtained from the Tourist Agencies.

Football.—Played in winter in the Bois de Boulogne and elsewhere. Matches are frequently held by the *Racing Club de France* and the *Stade Français*.

Golf.—The finest links in the vicinity of Paris are those of the *Golf Club de Paris*, at La Boulie, near Versailles, and of the *Sports de Compiègne*, at Compiègne.

Horse Racing.—The principal racecourses are at Auteuil (see p. 122) and Longchamp (see p. 134).

Lawn-tennis.—The *Tennis Club de Paris* has its headquarters, with open-air and covered courts, at 71 Boulevard Exelmans.

Motoring.—The *Automobile Club*, 6 Place de la Concorde, has opened a special tourist bureau, where

motorists are supplied with interpreters and all particulars as to routes, customs duties, garages, etc.

Swimming.—There are numerous floating swimming-baths along the Seine.

Yachting and Rowing.—Important clubs are the *Yacht Club de France*, 82 Boulevard Haussmann ; and the *Cercle de la Voile de Paris*, 53 Rue de Chateaudun, which holds spring and autumn regattas on the Seine.

XV. THEATRES, CONCERTS, MUSIC-HALLS, DANCING SALOONS, CIRCUSES, AND CINE- MATOGRAPHS

Theatres—

Ambigu, 2 Boulevard St. Martin. Melodrama. *Prices*, from 1 to 9 frs. Orchestra stalls (*fauteuils d'orchestre*), 5 frs.

Antoine, 14 Boulevard de Strasbourg. Modern Comedy and Drama. *Prices*, 1 to 8 frs.; orchestra stalls, 5 frs.

Athénée, Rue Boudreau. Comedies. *Prices*, 1 to 12 frs.; orchestra stalls, 7 frs.

Bouffes Parisiens, 4 Rue Monsigny. Light Opera. *Prices*, 1 to 10 frs.; orchestra stalls, 8 frs.

Capucines, 39 Boulevard des Capucines. Modern one-act Plays. *Prices*, boxes 70 frs. and 50 frs.; stalls, 12 frs.

Châtelet, Place du Châtelet. Spectacular Pieces and Ballets. *Prices*, 1 to 12 frs.; orchestra stalls, 8 frs.

Cluny, 71 Boulevard St. Germain. Comedies and Farces. *Prices*, 1 to 12 frs. Orchestra stalls, 5 frs.

Déjazet, Place de la République. Comedies and Vaudevilles. *Prices*, 50 c. to 5 frs.; orchestra stalls, 5 frs.

Folies-Dramatiques, Rue de Bondy, Boulevard St. Martin. Farcical Comedies. *Prices*, 50 c. to 8 frs.; orchestra stalls, 7 frs.

Français, Place du Palais-Royal. High-class Tragedies and Comedies. *Prices*, 1 to 10 frs.; orchestra stalls, 8 frs.

Gaieté, Square des Arts et Métiers. Comedies and Comic Operas. *Prices*, 50 c. to 5 frs.; orchestra stalls, 4 frs.

Gymnase, 38 Boulevard Bonne-Nouvelle. High-class Modern Comedies. *Matinées* in winter, on Saturdays, at 5 p.m. *Prices*, fr. 1.50 c. to 15 frs.; orchestra stalls, 10 frs.

Nouveautés, 26 Boulevard des Italiens. Comedies and Farces, usually of a "broad" character. *Prices*, frs. 2.50 c. to 10 frs.; orchestra stalls, 10 frs.

Odéon, Place de l'Odéon, near the Luxembourg. This theatre, sometimes called "the second Théâtre Français," produces classical and modern Tragedies and Comedies. *Prices*, 50 c. to 12 frs.; orchestra stalls, 8 frs.

Opéra, Place de l'Opéra. *Prices*, 2 to 17 frs.; orchestra stalls, 14 frs.

Opéra Comique, Place Boieldieu, near the Boulevard des Italiens. Operas, generally of a lighter character than those produced at the *Opéra* proper. *Prices*, 1 to 10 frs.; orchestra stalls, 6 frs.

Palais Royal, 38 Rue Montpensier. Broad Farces. *Prices*, frs. 2.50 c. to 8 frs.; orchestra stalls, 8 frs.

Porte St. Martin, 16 Boulevard St. Martin. Dramas and Melodramas. *Prices*, 1 to 10 frs.; orchestra stalls, 10 frs.

Réjane, 15 Rue Blanche. Comedies. *Prices*, 2 to 15 frs.; orchestra stalls, 12 frs.

Renaissance, 19 Rue de Bondy, Porte St. Martin. High-class Comedies. *Prices*, 1 to 15 frs.; orchestra stalls, 10 frs.

Sarah Bernhardt, Place du Châtelet. Comedies and Dramas. *Prices*, 1 to 15 frs.; orchestra stalls, 10 frs.

Variétés, 7 Boulevard Montmartre. Comedies and Operettas. *Prices*, 1 to 12 frs.; orchestra stalls, 10 frs.

Vaudeville, Boulevard des Italiens. High-class Comedies. *Prices*, 1 to 15 frs.; orchestra stalls, 10 frs.

Note.—Seats at the Paris theatres can be secured in advance at the box-office or *bureau de location*. A booking fee is charged, which varies according to the theatre.

Concerts—

Concerts Colonne, Théâtre Châtelet. Orchestral concerts under the direction of M. Colonne. Sundays, 2.15 p.m., from October 15th to April 30th. *Prices*, 1 to 20 frs.

Concerts Lamoureux, Salle Gaveau, 45 Rue de la Boetie. Conductor, M. Camille Chevillard. Sundays, 2.30 p.m., from October to April. *Prices*, 2 to 10 frs.

Concerts Rouge, 6 Rue de Tournon. Classical music. Every evening from September to June. Sunday *matinées* at 3 p.m. *Prices*, frs. 1.25 c. to frs. 2.25 c.

Concerts Touche, 25 Boulevard de Strasbourg. Every evening. Sunday *matinées* at 3 p.m.; also Tuesdays (classical music) and Thursdays (chamber music). *Prices*, fr. 1.25 c. and frs. 2.25 c., including refreshments.

Music-Halls—

Alcazar d'Été (summer only), Champs Élysées. Café Concert.

Alhambra (closed in summer), 50 Rue de Malte.

Ambassadeurs (summer only), Champs Élysées. Café Concert, with excellent restaurant.

Apollo, 18 Rue de Clichy. Music-hall and ballroom.
Admittance, 2 frs.

Casino de Paris (closed in summer), 16 Rue de Clichy. *Promenoir*, 2 frs.

Eiffel Tower (see p. 194). The theatre on the first floor is open from 1st June to 31st August.

Eldorado, 4 Boulevard de Strasbourg.

Folies-Bergère (closed in summer), 32 Rue Richer.
Promenoir, 3 frs.

Jardin de Paris (summer only), Champs Élysées
Promenade Concert. *Admittance*, 5 frs.; Sunday
matinées, 1 fr.

La Scala, 13 Boulevard de Strasbourg.

Marigny (May to October), Champs Élysées.

Marigny (May to October), Champs Élysées. *Promenoir*, 3 frs.; orchestra stalls, 8 frs.

Moulin-Rouge, Place Blanche, Montmartre. *Admittance*, 2 frs.

Olympia (closed in summer), 28 Boulevard des Capucines. *Promenoir*, 3 frs.; stalls, 8 frs.

Parisiana, 27 Boulevard Poissonnière. Stalls, 8 frs.

Printania (summer only), Porte Maillot. Garden music-hall. *Admittance*, afternoon, 50 c.; evening, 1 fr.

Dancing Halls—

Bal Tabarin, 34 Rue Victor Massé. *Admittance*, 2 frs.

Bal Bullier, in the Quartier Latin, near the Luxembourg Gardens. Balls are held on Sundays and Mondays. *Admittance*, 1 fr.; Thursdays, 2 frs.

Bal du Moulin de la Galette, 77 Rue Lepic, on the heights of Montmartre. Open on Sundays, Thursdays, and Saturdays. *Admittance*, fr. 1.50 c.

The "fun" of these places becomes fast, furious, and oppressive, and ladies will hardly be edified.

Circuses—

Cirque Médrano (winter only), Boulevard Rochecouart. Every night at 8.30. *Prices*, 50 c. to 6 frs.

Cirque Métropole, 18 Avenue de la Motte-Piquet. *Prices*, 50 c. to 5 frs.

Nouveau Cirque, 251 Rue St. Honoré. Equestrian and aquatic performances. Nightly at 8.30; Sunday, Wednesday, and Thursday *matinées* at 2.30. *Prices*, 2 to 5 frs.

Palais de Glace (closed in summer), Champs Élysées. Skating on real ice. *Admittance*, from 2 to 7, 5 frs.; from 9 to midnight, 3 frs.

Cinematographs (generally open in winter only)—

Cirque d'Hiver, Place Padeloup.

Grands Magasins Dufayel, 11 Boulevard Barbés.
Daily, at 2 and 6, except Sundays.

Hippodrome Cinéma-Hall, 126 Boulevard de Clichy.
Prices, 30 c. to 3 frs.

Théâtre Robert Houdin, 8 Boulevard des Italiens.
Nightly performances; Sunday and Thursday *matinées* at 2.30.

XVI. TOBACCO

This is a Government monopoly, also matches. The latter are dear (10 c. per box), few in quantity and bad in quality. Tobacconist shops have commonly a keg, painted red, over the entrance, and a red lamp which is lighted at night. Conveniently situated are those at 63 Quai d'Orsay; 15 Place de la Bourse; Grand Hotel, 12 Boulevard des Capucines; and "à la Civette," 157 Rue St. Honoré.

The prices of imported cigars are 25 c. and upwards; of home-made cigars, 5 c. and upwards. Fair Havana cigars of small size can be obtained for 50 c.

English and American tobacco ("Three Castles," "Bird's Eye," "Richmond Gem," etc.), as well as Turkish and Egyptian cigarettes, can be bought at all the *débîts de tabac* throughout the principal streets.

Note.—All cafés and restaurants are empowered to buy cigars and cigarettes at Government wholesale prices, and to retail them at fancy prices. These prices are often unreasonably high.

PART II

ART-COLLECTIONS

DUTUIT COLLECTION (SEE PETIT PALAIS)

ÉCOLE DES BEAUX-ARTS

SITUATION.—On the Quai Malaquais, near the Institut and the Louvre. Cross the Pont des Arts from the Louvre, and turn R.

ADMISSION.—Open daily from 10 to 4. Admission to the collections, 1 fr. ; Sundays, from 12 to 4, free. Entrance by the Quai Malaquais, open only on Sundays ; other days by the Rue Bonaparte.

DESCRIPTION.—Founded in 1648 for tuition in painting, sculpture, architecture, and minor branches of art.

In the courtyard are interesting fragments of buildings in the French Renaissance style. The **Museum of Copies** contains a large and useful collection of good reproductions of the best paintings of various epochs. In the **Salle de Melpomène**, on the side towards the river, is a further collection of copies. The **amphitheatre**, entered from the second courtyard or *Cour du Mârier*, contains a colossal encaustic painting by Paul Delaroche, in which there are 75 figures, each of them over 23 feet high.

GRAND PALAIS

SITUATION.—In the Avenue Alexandre III, between the Seine and the Avenue des Champs Élysées, and near the end of this promenade which emerges into the Place de la Concorde.

ADMISSION.—Open from 10 to 4 during the annual Salons of the *Société des Artistes Français* and of the *Société Nationale des Beaux-Arts*; that is, from the middle of April to the end of June. Admission, 1 fr. to each exhibition; Sunday afternoons, 50 cts.

DESCRIPTION.—This spacious building is quite new, having been erected between 1897 and 1900, from the design of Louvet and others, with the special purpose of containing these important exhibitions.

LOUVRE

SITUATION.—In the Rue de Rivoli, opposite the Place du Palais Royal, and extending from the Rue de Rivoli to the Seine.

ADMISSION.—The public are admitted daily to the art collections, free, except Mondays (closed for cleaning), New Year's Day, Ascension Day, July 14th (national holiday), and also Aug. 15th (Assumption), Nov. 1st (All Saints), and Christmas Day, unless these happen to fall on a Sunday.

The hours of admittance are : **Picture and Sculpture Galleries**, between April 1st and Sept. 30th, from 9 to 5 on week-days, and 10 to 4 on Sundays and holidays ; and between Oct. 1st and March 31st from 10 to 4. **Other Collections**, from 11 to 4 or 5, except the Gallery of Casts (*Salle des Moulages*), which is open on Tuesdays and Saturdays only, from 1 to 4 or 5.

Overcoats, umbrellas, and sticks may be left in the *vestiaires* (free, gratuity optional) at the main entrances. Apply to the custodians for keys of the w.c.'s, of which there are several in the building.

For permission to copy in these galleries or in the Luxembourg apply to the *Administration des Musées*, in the S.W. corner of the Cour du Louvre.

DESCRIPTION.—This vast building, or rather series of buildings, is undoubtedly the most imposing architectural feature of Paris, while the art collections enshrined within its walls are no less certainly the most precious, varied, and extensive in the world.

THE LOUVRE BUILDINGS.—The name *Louvre* is probably derived from an ancient hunting-box (*Louverie*) of wolf hunters. Philip Augustus erected here, between 1180 and 1223, a château of the customary medieval type, whose foundations have been discovered recently, and are now indicated by a white line inlaid upon the courtyard (*Cour du Louvre*) at its S.W. corner. This primitive castle was modified in the reign of Charles V (1364-80), and almost entirely destroyed by Francis I (1515-47), who employed the famous architect, Pierre Lescot, to raise upon its ruins a sumptuous and enormous fabric in the French Renaissance style. Numerous and important additions continued to be made in the reigns of the succeeding monarchs ; but between 1676 and the accession of Napoleon Bonaparte the work was almost entirely suspended, the attention of Louis XIV being monopolized by his palace of Versailles. In the time of Napoleon, his architects, Fontaine and Perrier, atoned for this delay by constructing, in a very few years, a

great part of the northern extension uniting the Louvre with the Tuileries. On the dethronement of Napoleon the works were again interrupted, but were recommenced under Napoleon III, and the northern extension was completed in 1857. The extension on the S. or river side was completed ten years later. In its present form, therefore, the fabric consists of—

(1) The **Old Louvre**, that is, the square pile of buildings surrounding the Cour du Louvre and embracing the site of the primitive medieval château;

(2) The **New Louvre**, that is, the two extensions on the N. and S. respectively, and stretching westward from the Old Louvre; and

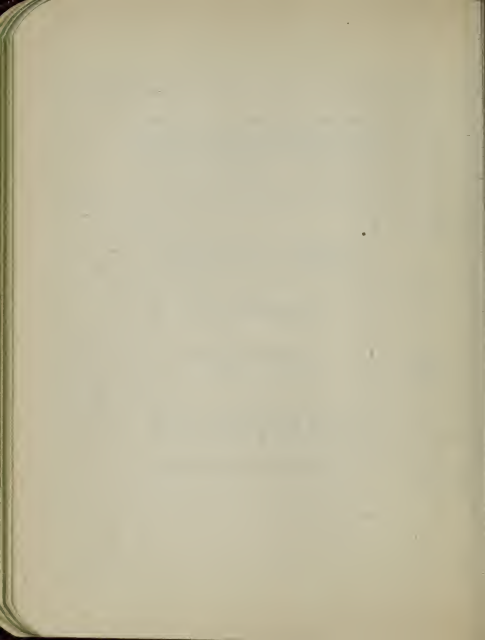
(3) The narrow wings, further prolonging these extensions in a westerly direction, and serving to connect the original Louvre with the Palace of the Tuileries. The large space enclosed by these narrow, elongated wings is called the Place du Carrousel (see p. 181).

The buildings of the Louvre occupy a total area of about 45 acres.

THE LOUVRE ART COLLECTIONS

In examining these the visitor will do well to be guided by the time at his disposal, bearing in mind

F														
E	G H K L M N N ^o O P R S T U V W													
D														
C	<p>COUR du LOUVRE</p> <p>collections on</p> <p>the FIRST FLOOR</p>													x
B														y
A														z
														a
														b
Salle La Caze													c	
													d	
													e	
N ^o 2 Gallery		q	p	o	n	m	l	k	h	g	f			
N ^o 3 Gallery		r	s	t	u	v	w	x	y	z				



that to walk past them all, without stopping, would take him more than two hours. For those who can spare a fair amount of time the most convenient order is that which will be indicated presently.

The general arrangement of the collections is as follows: on the **ground floor** are the **sculpture collections**, which fall into three divisions, namely, *Classical Sculpture*, *Renaissance Sculpture*, and *Modern Sculpture*.

On the **first floor** are the collections of ancient ornaments, furniture (17th and 18th cent.), Asiatic antiques, **pictures**, the Campana collection of terra-cottas, drawings, Renaissance objects, antique bronzes, and the Thiers collection.

On the **second floor** are the marine and ethnographic museums, the Chinese museum, and supplementary collections of pictures and drawings.

Note.—For detailed and informative descriptions of this and of the other art-collections in Paris, the visitor can do no better than consult Grant Allen's *Historical Guide* (Grant Richards, 3s. 6d. net).

SCULPTURE (GROUND FLOOR)

Classical or Antique Sculpture.—Enter by the **Pavillon Denon**, in the S. extension, Place du Carrousel.

R. is the **Galérie Mollien**, containing casts from the antique ; L. the **Galérie Denon**, containing bronze casts from celebrated antique statues, such as the *Apollo Belvedere* and *Laocoon*. At the end of this gallery and to the R. is a room containing Roman mosaics from Africa, recently installed here, and interesting. Continue into the **Vestibule Daru**, which contains the fine sarcophagus of Salonica ; the **Salle de la Rotonde**, with the Borghese Mars in its centre ; and the succeeding halls filled with antique Roman statuary, and titled respectively, the **Salle de Mécène** (colossal heads of Mæcenas and Caracalla), **Salle de Septime Sévère** (busts of Roman emperors), **Salle des Antonins**, and **Salle d'Auguste**.

Now return to the **Salle de Mécène** and pass through into the **Salle de Phidias**, also called the **Salle Grecque** (early Greek sculpture, fragments by Phidias, and a fine fragment from the frieze of the Parthenon). Continue through the **Pan Corridor** (with statue of the god Pan, seated) into the **Salle de la Médée** (large sarcophagus, with scenes from the fable of Medea), **Salle de l'Herma-phrodite** (good statues of Venus), **Salle Adonis**, **Salle de Psyché**, **Salle de la Vénus de Milo** (containing this immortal work, discovered in 1820 on the island of Melos, in the Greek Archipelago. This superlatively lovely

though incomplete statue—a sublime expression of chastity and dignity embodied in the human female form—may either have been intended to represent Venus (Aphrodite), or else Victory (Nikè). Pass into the **Salle de la Melpomène** (containing the statue of this muse), **Salle de la Pallas** (Actæon sarcophagus, the exquisite Venus of Arles, and the Pallas found at Velletri); **Salle du Gladiateur**, and **Salle du Tibre** (in the c. of which is the famous figure of Artemis, known as the *Diana of Versailles*, or *Diane à la Biche*, dating from about the time of Julius Cæsar).

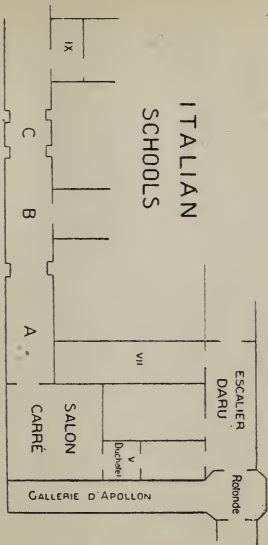
Now that you have returned to the Pan Corridor and the Phidias Room, cross this latter into the **Salle des Caryatides**, which takes its name from the colossal figures of Caryatides at the further end, executed by the celebrated sculptor of the French Renaissance period, Jean Goujon. Independently of the art treasures which it contains, this room has an interesting history. It was formerly the ante-room to the apartments of Catherine de Médicis, and the guard-room of the Swiss Guards. In it Henri IV (of Navarre) was married to Marguerite de Valois, and, in the gallery above, his corpse was laid out after his assassination by Ravillac.

RENAISSANCE SCULPTURE

Enter the oldest part of the Louvre by the door in the centre of the S.E. side (towards the Seine) of the courtyard. Turn R. through the **Salle de Jean Goujon** and the adjoining **Salle de Michel Ange** into the **Italian Renaissance Room** or **Salle de Donatello**. Here are both originals and copies of Italian sculpture, 13th to 15th cent. (The labels will give you all particulars.) Next, R., the **Salle de Della Robbia**, containing chiefly majolicas and terra-cottas executed by, or in the style of, this artist. "*All the works in these two rooms,*" says Grant Allen, "*should be closely followed, both as exhibiting the development from traditional forms, and as illustrating the style of art on which the French Renaissance was grafted.*"

Continue through the **Salle Chrétienne** (ancient Christian sculpture, collected from Greece, Italy, Asia Minor, etc.) into the **Salle Judaique** (antiquities from Palestine and Phœnicia, and various early Jewish relics). Go back through the Italian Renaissance Room into the **Salle de Michel Ange**. Here the decorative doorway is Italian Renaissance, late 15th century, removed from Cremona; in the c. of room is a fine fountain, in the same style, from the castle of Gaillon.

ITALIAN SCHOOLS





This "Hall of Michael Angelo" also contains the *Figures of the Virtues* (often mistitled *Fettered Slaves*), carved by the hand of that immortal sculptor, besides important bas-reliefs in bronze by Riccio; a fine equestrian statue of *Robert Malatesta*, by Paolo Romano; Madonnas by Mino da Fiesole; and the bronze huntress, *Nymph of Fontainebleau*, executed by Benvenuto Cellini for his patron, Francis I. Walk right through the Jean Goujon and succeeding rooms into the last room of this suite, called the **Salle d'André Beauneveu**, containing works of the early French school (13th to 15th cent.) prior to the influence of Italian sculpture on French art. Note the interesting series of recumbent effigies from tombs. Return through the preceding room into the **Salle du Moyen Age** (medieval French sculpture—in each case the labels record the date and procedure of the work), **Salle de Michel Colombe** (French sculpture of the 15th and 16th cent.); bronze bust of Francis I, and marble relief, by Michel Colombe, of St. George and the Dragon; **Salle des Anguier** (group representing Louis XIII, Anne of Austria, and the Dauphin, by Simon Guillain); **Salle Jean Goujon**. This important room contains the masterpieces of Jean Goujon and Germain Pilon, by far the greatest and most characteristic

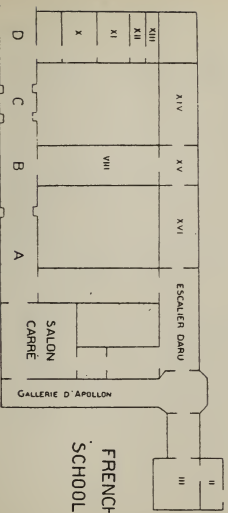
representatives of French Renaissance sculpture at the time when it was very largely influenced by Italian art. Thus, compare Goujon's *Huntress Diana*, in the c. of this room, with the *Nymph of Fontainebleau* in the Salle de Michel Ange, executed by Cellini during his residence at the court of Francis I.

MODERN SCULPTURE

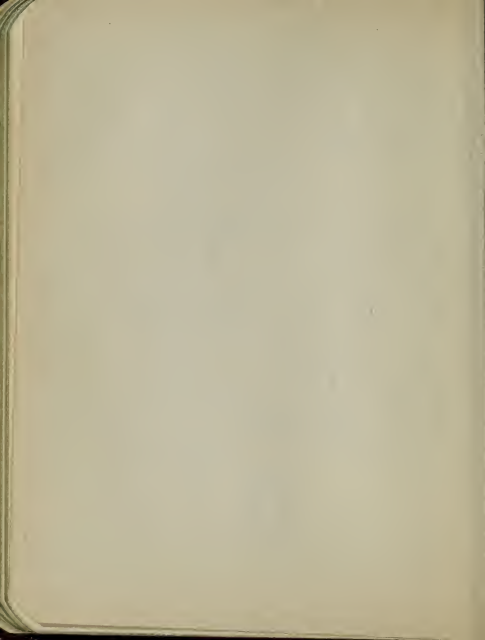
Enter the **Salle de Puget** by the door towards the N.W. corner of the Cour du Louvre. This room, containing sculptures of the reigns of Louis XIII and XIV, mostly of a pompous and uninspired character, opens L. into the **Salle de Coyzevox** (various works by this sculptor); R. into the **Salle des Coustou** (works of Nicolas and Guillaume Coustou, Falconet, etc.). Continue to the R. through the **Salle de Houdon** (works of Houdon, Bouchardon, etc.); **Salle de Chaudet** (works of Chaudet, Canova, etc.); **Salle de Rude** (various fine works by this sculptor and by Pradier); **Salle de Carpeaux**. This ends the series of rooms devoted to modern sculpture.

PICTURE COLLECTIONS (FIRST FLOOR)

Enter (as for the sculptures) by the door in the **Pavillon Denon**, in the Place du Carrousel, turn L.



FRENCH SCHOOLS



along the **Galérie Denon**, and ascend by the **Daru staircase** (**Escalier Daru**), on the top landing of which stands the famous **Nikè** or **Winged Victory of Samothrace**. Pass to the R. through the room where photographs are sold, into the **Salon Carré**, which contains the chief works of the Italian, and in particular, the Venetian School ; also masterpieces of other schools. The most notable paintings treasured here are **Leonardo da Vinci's** *Portrait of Monna Lisa* (known as *La Gioconda*) ; **Velazquez's** *Portrait of the Infanta Mary Margaret* ; **Paul Veronese's** *Marriage at Cana* ; **Titian's** *Man with a Glove* ; **Raphael's** *La Belle Jardinière* and *St. Michael, the Conqueror of Satan* ; and **Correggio's** *Betrothal of St. Catherine*.

The **Salon Carré** leads into the **Grande Galérie** : immediately on the R. is the **Salle des Primitifs Italiens**, officially known as Room No. 7, containing 15th cent. paintings of the Florentine, Sienese, and Umbrian Schools. In order to obtain a better chronological survey of the Italian School it is advisable to first visit this room, and then return to the **Grande Galérie**, which contains, in successive sections, paintings by Italian masters of the 15th and 16th cent., such as **Leonardo da Vinci**, **Tintoretto**, **Veronese**; Italian paintings of the School of Bologna ; Spanish paintings by **Murillo**

and others ; German and English paintings ; paintings of the Flemish School (Salle Rembrandt, Salle Van Dyck, Salle Rubens, and other Dutch masters), arranged in a series of rooms. Return along the **Grande Galerie** to where it opens into Rooms 9, 10, 11, etc., containing paintings of the French School, arranged chronologically from Room 10 onwards. After Room 13 cross the *Escalier Mollien* into (R.) Rooms 14, 15, 16, which illustrate the progress of French painting down to and including the 18th cent.

On leaving Room 16 cross the *Escalier Daru*, the *Rotonde*, and two small galleries beyond this, into the large hall called the **Salle la Caze**, after the donor of this fine collection, embracing many French master-paintings of the 18th cent., by Watteau, Chardin, Fragonard, Largillière, Rigaud, etc. In the same gallery are Spanish paintings by Velazquez and Ribera (*Spagnoletto*).

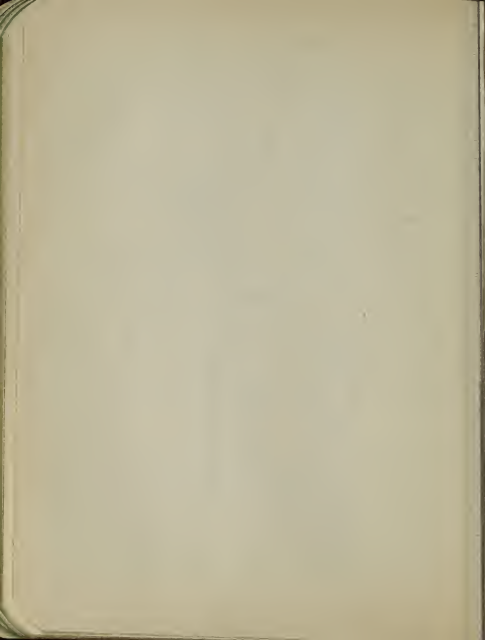
French paintings of the end of the 18th cent. and beginning of the 19th are shown in Gallery No. 111, known as the **Salle des Sept Cheminées**, a large room leading into the *Salle des Bijoux* and the *Rotonde*, and containing, among other famous works, David's *Portrait of Madame Récamier*. The further development of French painting in the nineteenth century may

HOBBEMA	RUBENS	JAN STEEN
RUYSDAEL		CUYP
OSTADE		
VAN GOYEN		
FRANS HALS		LA CAZE collection
ANT MOR		LA CAZE collection
VAN EYCK		LA CAZE collection
VANDYCK		

FLEMISH, DUTCH and other

SCHOOLS

F
REMBRANDT
FLEMISH
E
GERMAN
ENGLISH
D
SPANISH



be studied in Room VIII (between Room 15 and Section B of the *Grande Galérie*), containing works by Delacroix, Flandrin, Ingres, Corot, Troyon, Rousseau, Millet, etc. ; and also in three rooms on the second floor, adjoining the Marine Museum. In the second of these three rooms is the Thomy-Thiéry Collection, acquired in 1903. On the same floor is the **Salle des Boîtes**, containing rare and valuable drawings which are only shown at those hours of the day when the light is least likely to injure them.

OTHER COLLECTIONS

These are on the **first floor of the Cour du Louvre**. Enter by the top of the stairs in the **Pavillon Sully**, which forms the W. side of the **Pavillon de l'Horloge**, or Clock Tower of the Cour du Louvre. Turn L. into Room A (see plan), containing antique bronzes. The next five rooms (B, C, D, E, and F on plan) contain French furniture in the styles of Louis XIV, Louis XV, and Louis XVI. Study particularly the superb *Bureau du Roi*, or desk, made for Louis XV by Oeben and Riesener.

The next series of rooms, along the N. front, or that which looks on to the Rue de Rivoli, contain a large collection of drawings and pastels ; also ivories, and

the Rothschild collection of objects for devotional purposes. The drawings are in the following order :—

Room G.—Drawings by Filippo Lippi, Pollajuolo, Botticelli, Mantegna, etc.

Room H.—Drawings by Leonardo da Vinci, Raphael, and Michael Angelo.

Room K.—Drawings by Fra Bartolommeo, Andrea del Sarto, Viti, and Correggio.

Room L.—Drawings by Titian, Veronese, Tintoretto, etc.

Room M.—Drawings by Van der Weyden, Rubens, Vandyck, and Philippe de Champaigne.

Room N.—Drawings by Rubens and Vandyck. Tapestry representing *The Story of Susannah*.

Room N 2.—Drawings by Rembrandt.

Room O.—Pastels by Quentin de la Tour, Rosalba Carriera, Chardin, John Russel, etc.

Room P.—Drawings by Durer, Holbein, etc.

Rooms Q. and R.—Ivories. The earliest examples of this craft are in the *Salle de Clarac* (*q* on the plan), which contains the *Barberini* ivory (6th cent.?) and parts of diptyches.

In *Room R* is a further collection of ivory diptyches and other objects, from the 6th to the 15th cent.

Room S.—Drawings (French, 16th cent.), chiefly portraits.

Room T.—Drawings (French, 17th cent.) by Poussin, Claude Lorraine, Le Brun, etc.

Room U.—Drawings (French, 18th cent.) by Boucher, Chardin, Fragonard, and Watteau.

Room V.—Ecclesiastical jewellery and other articles, presented by Baron Adolph de Rothschild; monstrances, paxes, rosaries, reliquaries, etc. In the same room is a piece of tapestry (Flemish, 15th cent.) representing *The Miracle of the Loaves and Fishes*.

Room W.—Persian and Moorish faience and Arab metal-work.

(Cross the stairs to E. side of the Cour du Louvre.)

Room X.—Chaldean, Assyrian, and Phœnician antiquities.

Rooms Y and Z contain the celebrated Dieulafoy collection of Persian antiquities.

Room a.—This and the succeeding four rooms (*b, c, d,* and *e* on plan) contain art-objects of the 16th century, and later; tapestry, armour, medals, watches, furniture, Italian faience from Faenza, Gubbio, Deruta, Pesaro, and Urbino; French faience from Lyons, Marseilles, Rouen, Nevers, and St. Porchaire.

Rooms (f to z on plan) on the S. side of the Cour du Louvre.—These contain Egyptian and Greek antiquities. Note as particularly remarkable the *Scribe accroupi* in Room *h* ; the mummy cases in Room *k* ; the Greek Tanagra figures in Room *n*, intended for decorating houses and to be buried with the dead ; and the examples of Roman wall-decoration in Room *z*.

Salle des Bijoux.—This is the first room entered after leaving the Cour du Louvre by Gallery No. 3, in the S.W. corner of the Cour. It contains antique jewellery, cameos and, in particular, the remarkable series of articles in silver discovered on April 14th, 1895, at Bosco Reale, near Pompeii.

Galérie d'Apollon.—This magnificent gallery is reached by passing from the *Salle des Bijoux* through the *Rotonde*, and contains a large and priceless collection of enamels in the translucent, *champ-levé*, and Limoges styles ; also reliquaries, croziers, and the coronation sword (12th cent.) of the kings of France.

LUXEMBOURG PALACE

SITUATION.—The entrance to the art gallery is in the Rue de Vaugirard.

ADMISSION.—Open daily, except Mondays and public holidays, between the hours of 9 and 5 in summer, and 10 and 4 in winter, and on Sundays and ordinary holidays. Closed for a few days about Christmas for cleaning and re-arranging the pictures.

DESCRIPTION.—The Palais du Luxembourg, an edifice in the French style, relieved with Florentine or rustic pilasters, derives its name from François de Luxembourg, Prince of Tungry, who bought, in 1568, a mansion built upon this site by Alexandre de la Thourrette. In 1612 François de Luxembourg's son, the Duke of Piney Luxembourg, sold the property to the queen-mother, Marie de Médicis, for 90,000 *livres*. Three years later Marie commissioned Salomon de Brosse, who had already won some fame by constructing the aqueduct of Arcueil, to build her a large new palace on the foundations of the old. The work was set in hand in 1615, delayed for want of funds, and finished in 1623. Important alterations, particularly in the gardens, were made in 1804 by Chalgrin to the order of Napoleon Bonaparte, and at this time there

were discovered among the foundations a number of Roman statuettes, together with weapons and utensils of the same people, showing that the site had been built upon from a very early age. Nevertheless, no definite mention of a former palace is found in any document or record prior to the sixteenth century.

Between the First Empire and the present time the Luxembourg has passed through many changes, becoming first the Palace of the Senate, then the Chamber of Peers, again (in 1852) the Senate of the Empire under Napoleon III, and finally (in 1879) the Senate of the French Republic or Palais du Sénat. It has also been used as a private residence, as a prison, and as the Palais Directorial. In 1836 and the succeeding years the façade which looks upon the garden was restored by Gisors. The western wing of the building, known as the Petit-Luxembourg, was formerly occupied by Cardinal Richelieu, and is now the residence of the President of the Senate.

The **Art-collection of the Luxembourg**, or, as it is termed in French, the *Musée du Luxembourg*, comprises paintings and sculpture by contemporary artists, French and foreign. It is installed in the old orangery, to the westward of the palace proper, and dates, on the initiative of Chaptal, from 1802. In that year

it contained a series of decorative frescoes by Rubens (who, in the 17th cent., had had much trouble to secure his payment for the work from Marie de Médicis, and wrote demanding it of her in arrogant and disrespectful terms), five pictures by Champaigne, a series representing the *Life of Saint Bruno* by Lesueur, and about a score of other paintings. To these, between 1803 and 1815, were added a Raphael, a Titian, a Rembrandt, a Terburg, a Van de Velde, a Poussin, and a Ruysdael. This small collection was dispersed upon the entry into Paris of the allied armies, and afterwards, in order to refill the gallery, Louis XVIII ordered that the works of living painters should be kept on permanent exhibition there ; so that, from that time till the present day, the collection has been regularly added to. In 1863, with the approval of the Count of Nieuwerkerke, Superintendent of Fine Arts, it was decided that ten years after the death of each artist represented in the Luxembourg, the work or works by him should be removed to the Louvre. This disposition has been generally, but not invariably complied with, and owing to the character and purpose of the gallery, the pictures themselves, as well as their places on the walls, are constantly being subjected to alteration.

The principal works of sculpture, which are mostly in what is known as the **Long Gallery**, and also in the central room of an annexe leading from that gallery, are as follows, enumerated in the order in which they present themselves to visitors going through the galleries, beginning always on the left.

SCULPTURE

Long Gallery—

Rodin. *Man with the Broken Nose* (bronze mask);
the first work of the master exhibited in
England (Grosvenor Gallery, 1881).

Marie Cazin. *Young Girls* (bronze).

Lanteri. *English Peasant* (bronze).

Guillaume. *Anacreon*.

Mercié. *David* (bronze).

Falguière. *The Victor at a Cock-Fight* (bronze).

Moulin. *A Discovery at Pompeii*.

St. Gaudens. *Love and Charity* (high relief in
bronze).

Rodin. *Portrait of Falguière*.

Frémiet. *Pan and the Little Bears*.

Hannaux. *The Poet and the Siren*.

Chapu. *Joan of Arc at Domrémy*.

On either side of the door of Room 1—

Rodin. Busts of *Victor Hugo* and *Rocheport*.

Dalou. *Peasant*.

Gérôme. *Sarah Bernhardt* (coloured marble).

Charpentier. *Narcisse* (bronze).

Rodin. *St. John* (bronze) ; *Danaïd*.

St. Marceaux. *Genius guarding the Secret of the Tomb*.

Rodin. *The Age of Bronze* (exhibited in the Salon of 1877, when the artist was accused of having moulded his master-piece from the living model).

Moreau-Vautier. *Gallia* (in ivory, gold, and silver, with topazes).

Becquet. *Joseph in Egypt*.

Boucher. *Rest*.

Injalbert. *Faunesse playing the Bagpipes*.

Troubetzkoi. *Tolstoi on Horseback* (bronze).

Dampt. *St. John ; Grandmother's Kiss*.

Meunier. *Industry* (high relief in bronze).

Bourdelle. *Beethoven* (bronze).

Becquet. *St. Sebastian*.

There are also many interesting cases of medals in the Long Gallery, which also contains nine valuable

pieces of old Gobelins tapestry, representing the *Coronation of Louis the Fourteenth*, etc. Moreau's cartoon, *The Siren and the Poet*, is beside the tapestry actually reproduced from it at the Gobelins.

In the **central room of the Annexe**, leading from the Long Gallery :—

Meunier. *Bas-reliefs in bronze.*

Chapu. *Medals.*

Rodin. Bronze busts of *Puvis de Chavannes* and *J. P. Laurens.*

Guillaume. *The Gracchi* (bronze).

Marie Cazin. *David* (bronze).

Salmson. *The Skein-Winder* (bronze).

PICTURES

In the **small room of the Western Annexe**, which is nearest to the entrance in the Rue de Vaugirard, is shown the Caillebotte bequest, consisting of paintings by the best-known masters of Impressionism. The date of this bequest was 3 Nov., 1876 ; but it was stipulated by Gustave Caillebotte that the acceptance or rejection of his legacy should remain suspended for twenty years. However, at the expiration of this period the works were gratefully accepted by the nation. Their arrangement is as follows :—

Small room on the right—

Edouard Manet. *The Balcony.*

Berthe Morizot. *Young Girl at a Ball.*

Raffaelli. *The Public Meeting; Waiting for the Bride; The Convalescent; Notre-Dame de Paris.*

Mary Cassatt. *Mother and Child.*

Pissarro. *Ten landscapes.*

Sisley. *Six landscapes, including Les Bords du Loing and Le Canal du Loing.*

Renoir. *Young Girls at the Piano; The Swing; A Girl in the Sunlight.*

Claude Monet. *The Rocks at Belle Isle; The St. Lazare Station; Le Déjeuner; Notre-Dame de Rouen; The Church at Vétheuil.*

Degas. *Seven pastels representing scenes of popular Parisian life.*

Caillebotte. *The Parquet-Floor Planers; A Snow Scene.*

Sculpture in the Salle Caillebotte—

Legros. *Torso of a Woman.*

Meunier. *A Fisherman.*

Rodin. *The Caryatide; The Aged Helmet-Maker's Wife.*

Room 1

Jules Breton (born 1825). *The Return of the Gleaners.*

Léon Bonnat. *Portrait of Cardinal Lavigerie.*

Pointelin. *Landscape.*

Cazin. *Landscape.*

Fantin-Latour. *Night.*

Harpignies. *Landscape.*

Fantin-Latour. *Portrait of his Wife.*

Boudin. *The Harbour at Bordeaux.*

Carolus Duran. *A Troubadour.*

Guillaumet. *Laghout.*

Benjamin Constant. *Portrait of a Young Man.*

Puvis de Chavannes. *The Poor Fisherman.*

Détaille. *The March-out of the Garrison of Huningen (1815).*

Carolus Duran. *The Apple Trees.*

In the same room: *The Kiss*, marble group by Rodin. Also glass cases containing pottery, enamels (Thesmar); metal-work (Bocquet); jewellery (Lalique), etc.

Room 2

Morot. *Rezonville.*

Rosa Bonheur. *Ploughing in the Nivernais.*

Bonnat. *Portrait of Léon Cogniet.*

Dawant. *Children's Choir.*
Bail. *The Housewife.*
Roll. *Forward.*
Jules Breton. *Blessing the Crops.*
Henner. *St. Sebastian.*

In the centre : Drawings by Fantin-Latour.

Room 3

Gagliardini. *The Village of Roussillon.*
Benjamin Constant. *The Last Rebels.*
Gérôme. *A Cock-Fight.*
Cottet. *Fog.*
Benj. Constant. *Harem.*
Delasalle. *Portrait of Benj. Constant.*

In the centre : Drawings by Puvis de Chavannes.

Room 4

Bouguereau. *Youth and Love.*
Prinet. *The Bath.*
Tony Robert-Fleury. *The Last Days of Corinth.*
Veber. *The Princess.*
Cottet. *The Port of Camaret.*

In the same room : Barrias. *Mozart* (bronze).

Room 5

- Besnard. *A Woman Warming Herself.*
 Lhermitte. *The Harvester's Pay-day.*
 Henner. *The Chaste Susannah.*
 Fantin-Latour. *Manet's Studio at Batignolles.*
 Baudry. *Fortune and the Child.*
 Friant. *All Saints' Day.*
 Menard. *Autumn.*
 Détaillé. *The Dream.*

Room 6

- Carrière. *The Family; Maternity.*
 Legros. *Amende Honorable.*
 Whistler. *Portrait of his Mother.*
 Besnard. *The Port of Algiers at Sunset.*
 Marie Bashkirtseff. *The Meeting.*
 Cazin. *Ishmael.*

Room 7

- A. de Neuville. *The Cemetery of St. Privat.*
 Carrière. *Crucifixion.*
 Besnard. *Auto-Portrait.*

Room 8

- Cottet. *Coast Scene (Triptych: "The Farewell," "Those who go," "Those who stay").*

Gustave Moreau. *Orpheus*; and 14 paintings in oil and watercolour.

In the same room: Bartholomé. *Little Girl Weeping* (bronze).

Room 9

Helleu. *Versailles*.

Dinet. *The Slave of Love*.

Simon. *The Procession*.

In the same room: Carriès. *Head of Charles I* (bronze).

Room 10

Menard. *Nude Figure*.

Dupré. *The White Cow*.

Roll. *Dragoon*.

Harpignies. *The Coliseum*.

Legros. *Landscape*.

Room 11

Bastien-Lepage. *Portrait*.

Dagnan-Bouveret. *The Sacred Wafer*.

Le Sidaner. *The Table*.

Geoffroy. *Visiting-Day at the Hospital*.

Carolus Duran. *Mother and Children* (portraits).

In the same room: Rodin. *Bust of a Woman*.

Salle des Etrangers (small room to the left, containing paintings by artists other than French) :—

Léon Frédéric. *The Old Serpent* ; *The Golden Age* (triptych) ; *The Age of Work* (triptych).
 Baertsoen. *An old Dutch Canal* ; *A Winter Scene* ;
Twilight.

Emil Claus. *A Ray of Sunshine*.

Willaert. *Entrance to the Béguinage at Gand*.

Alfred Stevens. *Impassioned Song* ; *The Return from the Ball*.

Jacques Dierckx. *Reading the Bible*.

Meunier. *The Black Country*.

Sculpture in the same room :—

Meunier. *Statuette* (bronze).

Cases of medals.

Note on the **Salle des Etrangers**.—There being only one small room for the exhibition of pictures by artists other than French, only a small number can be shown at a time. The collection is therefore divided into groups according to nationality, which are exhibited successively, at no fixed period.

Important note on the Luxembourg art-collection.—The whole of this collection is to be removed to the Seminary of St. Sulpice as soon as the rebuilding of this edifice is completed.

MUSÉE CARNAVALET

SITUATION.—At the corner of the Rue de Sévigné (No. 23) and the Rue des Francs-Bourgeois ; close to the Place des Vosges, and within a short walk of the Place de la Bastille ; or by 'bus, *Wagram-Bastille*, which passes the door.

ADMISSION.—Open daily, except Mondays, from 11 to 4 or 5. Free on Thursdays, Sundays, and public holidays ; other days, 1 fr.

DESCRIPTION.—The name of this building, at one time the residence of the celebrated writer, Madame de Sévigné, and now the Municipal Museum of Paris, is derived from Francis de Kernevenoy, who was tutor to Henri III. It was begun in 1550 by Lescot, the first story and the principal façade were erected a century later by Mansart, and other portions have been added nearer to our time. Some of the sculpture which yet remains is by the hand of the celebrated Jean Goujon.

The **museum** occupies 14 rooms on the ground floor, 7 galleries and rooms on the first floor, and an arcade in the garden. The objects are all described

by their labels, and include Roman remains, early tombs, and Gallo-Roman and medieval pottery. On the first floor: views of old Paris, portraits of the leaders of the French Revolution, a model of the Bastille, etc.

MUSÉE CERNUSCHI

SITUATION.—No. 7 Avenue Velazquez, leading from the Boulevard Malesherbes to Parc Monceau, and within an easy walk of the St. Lazare Railway Station.

ADMISSION.—Open daily, except Mondays and national fête-days, from 10 to 4 in winter, and 10 to 5 in summer. Free on Thursdays, Sundays, and ordinary holidays ; other days, 1 fr.

DESCRIPTION.—A collection of Chinese and Japanese works of art, bequeathed to the City of Paris by the late M. Cernuschi. Among the interesting and valuable objects exhibited here are good bronzes and Japanese pottery, figures of dragons, tigers, etc., and the celebrated *Buddha of Mégouro*, which is believed to be an eighteenth century replica of a statue executed in Japan in the year A.D. 739. In observing this remarkable image, "we seem," says Grant Allen, "to stand in the presence of all that is ultimate, expressionless, emotionless. The figure is the very essence of omnipotent fate."

MUSÉE DE CLUNY

SITUATION.—At the corner of the Boulevard St. Germain and the Boulevard St. Michel, on the S. bank of the Seine. Near the Luxembourg, Panthéon, St. Sulpice, and Notre-Dame. Main entrance in the Rue du Sommerard.

ADMISSION.—Open daily, except Mondays and national *fêtes*. Sundays from 10 to 4; other days, from 11 to 5 in summer, and 11 to 4 in winter. Entrance free. Catalogue, 4 frs.

DESCRIPTION.—The **Hôtel de Cluny**, in which this museum is installed, occupies the site of an old palace or fortress of the Roman kings, the ruins of which, in A.D. 1340, became the property of the Benedictine monks of Cluny, in Burgundy. About A.D. 1480 the abbots of this powerful and opulent religious order began to build this handsome fabric as their town mansion, and when it was completed lent it to various of the kings of France. Thus it was occupied, in 1515, by Mary of England, sister of Henry VIII and widow of Louis XII, and her apartment here is still called the "white lady's room," because it was the usage of the French queens to wear white robes in sign of mourning.

The style of the building, which is in admirable preservation, is late Gothic, with occasional Renaissance detail. In 1833, after the confiscation of monastic property by the Revolution, it passed into the possession of a well-known antiquary, M. du Sommerard, who died in 1842. The Government then bought the mansion and art collections, together with the adjacent ruins of the baths which had belonged to the ancient Roman palace. Its full title at present is therefore *Musée des Thermes et de l'Hôtel de Cluny*.

Next to the Louvre the **art collections** installed in this old mansion are undoubtedly the most important in Paris, and comprise about 10,000 objects. If the visitor has time to examine them in any detail he would do well to buy the official catalogue (4 frs.). The most convenient order for passing through the various rooms or galleries is the following :—

GROUND FLOOR

Room I (Vestibule).—Objects in carved wood.

Room II.—The same : caskets and chests.

Room III.—Excellent wood-carvings, principally Gothic. Note particularly a large carved altar-piece (No. 709), Flemish, late 15th cent.

Room IV.—Renaissance chimney-piece, by Lalle-

ment, 16th cent., representing *Actæon changed into a stag by Diana, whom he has surprised in the act of bathing*. Tapestries, medals.

Room V.—Italian and Spanish works of art of the decadent period (17th and 18th cent.).

Room VI (with corridor).—Religious statuary, Italian, Spanish, French, and Flemish; Flemish tapestry of the 16th cent.; magnificent stone frieze or reredos (13th cent.) of the church of St. Germer (mutilated; shows traces of polychrome colouring); another fine stone reredos representing the *Legend of St. Eustace*; stone relief (French, 14th cent.), representing the *Passion*; interesting alabaster reliefs; good statues in centre of room.

Cross the corridor into *Room VII.*—Tapestries and textile fabrics; fine group (16th cent.) of the *Three Fates*, attributed to Germain Pilon; fine Renaissance reliefs of Venus.

Room VIII.—Ecclesiastical robes; French carved chest (16th cent.); piece of French tapestry (14th cent.), representing the legends of St. Mark and St. John the Evangelist.

Room IX.—State coaches and Sedan chairs of the 17th cent.

FIRST FLOOR

Room (or Gallery) I.—French Renaissance tiles ; Flemish pottery ; Palissy ware (French, 16th and 17th cent.) ; French pottery of the 18th cent. ; Rouen ware of the 18th cent. ; Nevers pottery ; Dutch pottery (Delft, 18th cent.).

Room (or Gallery) II.—Good Italian Renaissance pottery ; *faience* ware (from Faenza, 15th and 16th cent.) ; Deruta and Chaffagiolo ware (16th cent.) ; Castel-durante and Gubbio ware (16th cent.) ; Urbino ware (17th cent.) ; Florentine terra-cotta bust of St. John ; Della Robbia ware (glazed Florentine majolica, 15th and 16th cent.) ; Castello and Venetian pottery (15th, 16th, and 17th cent.).

Room (or Gallery) III.—Superb set of six early French tapestries (late 15th cent.), titled *The Lady and the Unicorn* ; French Renaissance chimneypiece (16th cent.) ; stained-glass windows ; large enamelled plaques from the castle of Francis I ; Renaissance wood-carvings ; old glass ; lamp (13th cent.) of Mohammedan mosque ; fine collection of enamels, arranged chronologically from the 12th cent.

Room IV.—Mohammedan pottery ; Rhodian pottery, made by Persians ; Hispano-Moresque lusted ware ; Persian pottery.

Room V.—Objects illustrative of Jewish medieval art ; old chimneypiece (Christian).

Room VI.—Carved chest (French, 17th cent.) ; cabinets and detached fronts of bridal chests ; Italian inlay-work (17th cent.), decadent ; stained-glass windows.

Room VII.—Cabinets of Flemish oak.

Room VIII.—Cabinets and portals of carved wood ; carved oak bedstead of the time of Francis I, with contemporary hangings ; carved chair-panel.

Room IX.—Objects carved in ivory ; detached leaves of ivory diptyches ; pyxes ; carved cabinets.

Room X.—Bronzes and Renaissance metal-work ; French chimney-piece (16th cent.) ; collection of keys, knives, etc.

Room XI.—Objects in the precious metals of great historic and intrinsic value. Gold altar-piece (11th cent.) of the Emperor Henry II of Germany ; the *Treasure of Guarrazar* (Visigothic goldsmith's work from Spain *) ; early reliquaries, crucifixes, monstrances, etc. ; Gallic torques and jewellery of the Merovingian period.

* For a detailed description of these objects, see my *Arts and Crafts of Older Spain*, Vol. I, pp. 16 *et seq.*

Room XII.—(Pass through Room VIII to reach it, and turn R.). State bed (17th cent.) ; Renaissance *Flagellation*, after Sebastiano del Piombo.

The Chapel (also reached through Room VIII).—Medieval church furniture ; Flemish altar-piece (15th cent.) ; other religious objects.

Les Thermes (to reach these pass through Room VI).—Here are the remains of the baths attached to the old Roman palace. Note the fragments of old Roman stonework found in Paris, and, in particular, the (mutilated) Roman altar.

MUSÉE DES ARTS DECORATIFS

SITUATION.—In the Louvre, and on the N. side of it ; Pavillon de Marsan, 107 Rue de Rivoli.

ADMISSION.—Open daily, from 10 to 5 in summer, and 10 to 4 in winter ; Mondays, from midday onward. Entrance, free on Sundays ; other days, 1 fr.

The Library is open daily, except Sundays, from 10 to 5.30, and 7.30 p.m. to 10.

DESCRIPTION.—The principal feature of this department of the Louvre is the representative and valuable *Moreau-Nélaton collection*, recently installed here, of works by French painters of the 19th cent., including Corot, Daubigny, Delacroix, Diaz, Manet, Millet, and Monet.

MUSÉE GALLIERA

SITUATION.—Between the Avenue du Trocadéro and the Rue Pierre Charron.

ADMISSION.—Open daily, free, from 12 to 4, except Mondays.

DESCRIPTION.—This building, erected between 1879 and 1894, was presented to the city by the late Marchioness Galliera. The art-collection is at present small, but includes some good tapestries. Exhibitions of the applied arts are sometimes held here.

MUSÉE GUIMET

SITUATION.—In the Place d'Iéna, adjoining the Trocadéro. Reached by tram from the Hôtel de Ville to Passy, or omnibus from the Gare de l'Est to the Trocadéro.

ADMISSION.—Open daily, except Mondays, from 12 to 5 in summer, and 12 to 4 in winter. The library is open daily, except Sundays and Mondays.

DESCRIPTION.—Sometimes called the *Musée des Religions*, because it contains objects which are illustrative of the creeds of India, China, Japan, Egypt, etc.

The Japanese collections are in the *Galérie Boissière*, nearest to the Rue Boissière; and the Indian and Chinese collections are on the side of the Avenue d'Iéna. The collections of Chinese and Japanese pottery are on the ground floor; the statuary of the eastern religions, etc., on the first floor.

MUSÉE GUSTAVE MOREAU

SITUATION.—Rue de la Rochefoucauld, No. 14.

ADMISSION.—Open daily, except Mondays, from 10 to 4.

DESCRIPTION.—Here resided the celebrated painter, Gustave Moreau (1826-1898). The house contains a large collection of his paintings and drawings, bequeathed by him to the nation. All of them are interesting, for Moreau's methods were most original and striking, and in many of his finer works his colouring is as brilliant as Monticelli's.

MUSÉE TROCADÉRO

SITUATION.—In the Trocadéro Palace, facing the Champ de Mars.

ADMISSION.—Entrance free. The **Museum of Comparative Sculpture** is open daily, except Mondays, from 11 to 5 in summer, and 11 to 4 in winter: the **Ethnographical Museum** on Sundays, Tuesdays, and Thursdays, from 12 to 5 in summer, and 12 to 4 in winter.

DESCRIPTION.—The **Museum of Comparative Sculpture** is of great value to all who are interested in the study of French architecture, whose rise and evolution are illustrated by numerous originals and reproductions in this fine and well-arranged collection. The gallery where it is installed is divided into four sections by the following objects of large size: a cast of a doorway at Vézelay, in Burgundy; the doorway of the N. transept of Bordeaux Cathedral; and a *jubé* from Limoges Cathedral.

First section (from the entrance to the cast of the Vézelay doorway).—French Romanesque and Transition periods (11th and 12th cent.). Sculpture from Autun, Rheims, Chartres, etc.

Second section (from the Vézelay cast to the Bordeaux doorway).—Later development, chiefly 13th cent. Sculpture from Notre-Dame de Paris, Amiens, Bourges, Lyons, etc.

Third section (from the Bordeaux doorway to the *jubé* from Limoges).—Renaissance work of Italian and French sculptors, the latter of whom include Michel Colombe, Jean Goujon, and Germain Pilon. Architectural remains and sculpture (16th cent.) from Florence, Rouen, Ecouen, Troyes, etc.

Fourth section (beyond the *jubé* from Limoges).—Continuation of Renaissance sculpture, with examples from Rouen, Versailles, etc. Also a cast of the (12th cent.) Romanesque doorway of the Church of St. Marie des Dames, at Saintes.

The **Ethnographical Museum**, installed in the same building, has rather a special than a general interest.

PETIT PALAIS (DUTUIT COLLECTION)

SITUATION.—Opposite the Grand Palais, in the Avenue Alexandre III, near the Place de la Concorde and the Avenue des Champs Élysées.

ADMISSION.—Open daily, except Mondays, from 10 to 5 in summer, and 10 to 4 in winter. Free on Sundays, Thursdays, and holidays; other days, 1 fr. The **Dutuit Collection** is always free.

DESCRIPTION.—Contains the picture and sculpture collections belonging to the City of Paris; also the valuable collection of pictures, sculptures, engravings, pottery, and jewels bequeathed by M. Dutuit. The **Galérie de Peinture de la Ville**, arranged in three sections, contains pictures by famous modern French masters; also drawings and water-colours. In the adjoining rooms are paintings, drawings, statuary, and porcelain. Both this municipal picture-gallery and its companion, the **Dutuit Collection**, are of great value, and thoroughly deserve the attention of visitors.

PART III

ENVIRONS OF PARIS AND COUNTRY EXCURSIONS

ARGENTEUIL

A small town on the Seine, 6 miles from Paris. Good boating. Pretty church. **Hotel:** *Soleil d'Or*, with restaurant, near the station. **Reached** by rail in 20 mins. from the St. Lazare Station; return by the Northern Railway. Fares: 1st cl., fr. 1.10 c.; 2nd cl., 75 c.

AUTEUIL

A fashionable racecourse (*Champ de Courses d'Auteuil*) for steeplechases and hurdle-races only, situated in the Bois de Boulogne, between the fortifications and the smaller lake (*Lac Supérieur*). The Great Steeplechase (*Grand Prix d'Auteuil*) is run here in June, on the Sunday preceding the *Grand Prix* at Longchamp.

Reached in 20 mins. by the Ceinture Railway from the St. Lazare Station to Auteuil. Fares: 1st cl., 55 c.; 2nd cl., 30 c. By tram, Madeleine to Auteuil, or Louvre to Point du Jour. By carriage from the Boulevard des Italiens or the Boulevard Montmartre. Or, in 30 mins., by steamboat from the Place de la Concorde to Point du Jour.

BARBIZON

A small village in the Forest of Fontainebleau (see p. 131), interesting to art lovers as being associated with the French *plein-air* painters—Millet, Daubigny, Rousseau, and others—who lived and worked here in the 19th cent. **Hotel, de la Forêt**; R., frs. 4.15 c., board, 7 frs. **Reached** by train from the Gare de Lyon to Melun (time, 1 hour. Fares: 1st. cl., frs. 5.05 c.; 2nd cl., frs. 3.40 c.); thence to Barbizon by steam tram (time, 45 mins. Fares: 1st cl., frs. 1.25 c.; 2nd cl., 75 c.).

Note.—The trains should be looked up carefully, as the connection is not good.

BELLEVUE

A pretty suburb. **Hotels:** *Pavillon de Bellevue*, near the funicular railway; *Hôtel-Restaurant de la Tête-Noire*. **Reached** in 12 mins. by frequent trains from the Gare Montparnasse (fares: 1st cl., 70 c.; 2nd cl., 45 c.).

The Bellevue Funicular Railway runs every five minutes (fares: weekdays, 10 c.; Sundays, 20 c.).

BOUGIVAL

A popular, though declining, bathing and boating resort, between Paris and St. Germain. **Reached** by train in 1 hour from the St. Lazare Station (fares : 1st cl., frs. 1.50 c.; 2nd cl., 95 c.); or by steam tram (hourly) from the Place de l'Étoile to St. Germain-en-Laye (fares : 1st cl., fr. 1.65 c.; 2nd cl., fr. 1.10 c.).

CHAMPIGNY

A village on the banks of the Marne, 10 miles from Paris. Cafés and restaurants near the bridge. **Reached** in 1 hour by frequent trains from the Gare de l'Est (fares : 1st cl., fr. 1.55 c.; 2nd cl., fr. 1.10 c.) ; or in 40 mins. by electric tram, half-hourly, from the Porte de Vincennes (fares : 1st cl., fr. 1.00 ; 2nd cl., 75 c.).

CHANTILLY

The principal racehorse breeding station in France, 25 miles from Paris. **Hotels:** *du Grand Condé*, Rue d'Aumale, opposite the racecourse; (less expensive) *Hôtel du Lion d'Or*, 44 Rue du Connétable; *Hôtel d'Albion*, 13 Place Condé. **Reached** by train from the Northern Railway Station (*Gare du Nord*); also, during the summer, by Messrs. Cook's driving excursions.

Race meetings are held here in May, June, September, and October, the *Prix du Jockey Club*, or French Derby, being competed for on the last Sunday in May or the first Sunday in June.

The Castle of Chantilly, with its fine park and gardens, was presented by the late Duc d'Aumale to the Institute of France. The park and gardens are open all the year round; the art-collections (*Musée Condé*) from 1 to 5 on Sundays, Thursdays, and Saturdays, between 16 April and 15 October, but closed during the races. Entrance, free on Sundays and Thursdays; Saturdays, 1 fr.

COMPIÈGNE

A small town, where there was formerly a country residence of the kings of France, 50 miles from Paris. **Reached** by the Northern of France Railway (1 to 1½ hours. Fares: 1st cl., frs. 9.40 c.; 2nd cl., frs. 6.35 c.); or by Messrs. Cook's driving excursions, which include both Compiègne and Pierrefonds.

The old palace, open daily, from 10 to 5 in summer and 11 to 4 in winter, is worth a visit.

Compiègne is within easy access of the celebrated medieval castle of **Pierrefonds**, rebuilt in the last century, under the direction of Viollet le Duc.

COUCY-LE-CHÂTEAU

A small town, with ⁷medieval fortifications and the ruins of a 13th cent. castle, of great interest to the archæologist. There is a restaurant in the town.

Reached in about 2 hours from the Gare du Nord to Chauny (fares: 1st. cl., frs. 13.90 c.; 2nd cl., frs. 9 35 c.), and thence to Coucy-le-Château by a small branch line from Chauny to Anizy-Pinon ; or by train from the Gare du Nord to Anizy-Pinon.

Note.—The trains should be looked up carefully, as the connection is not good.

ENGHIEN

An agreeable summer resort, 8 miles from Paris, with a casino, restaurant, lake, boating, etc. **Hotels:** *des Bains, des Quatre Pavillons, de la Paix*. (At these three) R. from 5 frs.; L., 4 frs.; D., 5 frs. **Reached** in less than half an hour by the Northern of France Railway (fares: 1st cl., fr. 1.35 c.; 2nd cl., 90 c.); or, slightly longer, from the St. Lazare Station; also by electric tram from the Place de la Trinité.

FONTAINEBLEAU

A town of 15,000 inhabitants, and a celebrated palace and hunting-seat of the kings of France, situated on the edge of the Forest of Fontainebleau, 37 miles from Paris. **Hotels:** *de l'Aigle Noir*, Place Denecourt—R. from 5 frs.; B., fr. 1.50 c.; L. 4 frs.; D., 5 frs.; terms *en pension*, 12 frs. (Cheaper) *Hôtel du Lion d'Or*, 25 Place Denecourt—R. from 3 frs.; B., fr. 1.25 c.; L., 3 frs.; D., frs. 3.50 c.; terms *en pension*, 8 fr. *Hôtel de la Chancellerie*, Rue de la Chancellerie and 2 Rue Grande (near the palace); *du Cadran-Bleu*, 9 Rue Grande; *Launoy*, 37 Boulevard de Magenta. All these are about the same price as the Lion d'Or, but the exact terms should be ascertained beforehand.

Reached by rail in just over one hour from the Gare de Lyon (fares: 1st cl., frs. 6.60 c.; 2nd cl., frs. 4.50 c.); electric tram from Fontainebleau Station to the palace, 1½ miles; fare, 30 c. During the summer Messrs. Cook issue special tickets on Thursdays and Saturdays, at a price which is inclusive of the train fare out and home, conveyance to the palace, lunch, drive in the forest, and tips.

The **Palace** is open daily, from 10 to 5 in summer,

and 11 to 4 in winter. It was rebuilt in the 16th cent. by Francis I, from the ruins, or on the site of an earlier one, erected in 1162 by Louis VII. The entrance is by the *Cour du Cheval Blanc*, or *Cour des Adieux*, where, in 1814, Napoleon Bonaparte bade farewell to his generals, prior to his banishment to Elba. Beyond this courtyard are the *Horseshoe Staircase*, constructed in the reign of Louis XIII; the *Chapelle de la Trinité*, with a ceiling painted by Fréminet, after Michael Angelo; the *Apartments of Napoleon Bonaparte*, decorated in the style of Louis XVI (his study, bedroom, the table on which he signed his abdication in 1814, etc.); the *Council Chamber* (decorations by Boucher, in the style of Louis XV; Beauvais tapestries); the *Throne Room* (style of Louis XIV; celebrated rock-crystal chandelier); the *Apartments of Marie Antoinette* (her bedroom, music-room, library or Gallery of Diana, so named after Diane de Poitiers); the *Apartments of Madame de Maintenon*; the *Ball-room* or *Salle des Fêtes* (90 feet by 30 feet; decorated in the reign of Henri II; fine old walnut ceiling); the *Galérie de François I* (painted by Rosso Rossi); the *Apartments of the White Queens* (i.e. widows of the kings, from their mourning garments); apartments occupied at various periods by Catherine de Médicis,

Anne of Austria, Pope Pius VII, Queen Victoria, etc.; and the *Galérie d'Assiettes*, the walls of which were fantastically decorated, in the reign of Louis Philippe, with 128 plates of Sèvres porcelain, painted with views of the royal palaces of France.

Visitors are admitted to the *Cour du Donjon*, or Oval Courtyard, on Sundays only. It is the oldest part of the palace.

Outside the latter, the Carp Pond is reached by the terrace, or, at the back of the palace, by the *Cour de la Fontaine*. Visitors are allowed to feed the carp preserved here, some of which are said to be more than 100 years old.

A visit may also be paid to the gardens and parterre, the "King's Vine," and the park and labyrinth.

In the **forest** are various interesting spots, such as the miniature fortress of Napoleon (*Fort de l'Empereur*), the *Gorge of Franchard* and *Gorge d'Apremont*, the *Brigands' Cave*, and the *Moving Rock*.

For the information of those visitors who do not make their arrangements through a tourist agency, it may be well to state that lunch at any of the restaurants should be arranged for previously, at an inclusive price, and not *à la carte*, otherwise they are liable to be overcharged.

LONGCHAMP

A well-known racecourse (inaugurated 1858) in the Bois de Boulogne, near to where this borders on the Seine. **Reached** in 25 mins. by train from the St. Lazare Station (Suresnes—Longchamp. Fares: 1st cl., 60 c.; 2nd cl., 40 c.); by steamboat from the Tuileries; or by cab or motor up the Champs Élysées and through the Bois de Boulogne. Races take place here frequently during the summer months, the most important being the *Grand Prix*, which, as a rule, is run on the Sunday next but one after the English Derby.

A large review is also held here on the national *fête* of July 14th.

MALMAISON

A country residence which once belonged to Napoleon Bonaparte, and is now converted into a museum. **Reached** by steam tram from the Place de l'Étoile to St. Germain-en-Laye.

The château (admission free) is open daily, except Mondays. It was the residence of the Empress Josephine from her divorce in 1809 until her death in 1814, and contains numerous relics of her and of Bonaparte.

MEUDON

A village 6 miles from Paris. Various *Cafés-Res-taurants*, both in the village and the woods. **Reached** in 15 mins. by rail from Montparnasse (fares: 1st cl., 60 c.; 2nd cl., 40 c.) ; by electric railway from the Invalides to Versailles ; or by the river steamboats from the Pont-Royal to Bas-Meudon.

Fine scenery and view of Paris from the rising ground ; also the romantic forests, dear to artists, of Meudon and Clamart, both of them within a short walk of the village. The jocund Rabelais was parish priest of Meudon, and a monument to his memory is erected here.

MONTMORENCY

A small town 12 miles from Paris. **Hotels:** *de France*, at the station, and *du Cheval Blanc*, Place du Marché (both moderate in price). **Reached** in 1 hour by a branch line of the Northern of France Railway (change at Enghien. Fares: 1st cl., fr. 2.30 c.; 2nd cl., fr. 1.55 c.).

It was here that Rousseau wrote his *Nouvelle Héloïse*, in a building known as the *Ermitage*. A *Rousseau Museum* (admission, 50 cts.) is installed on the first floor of the Town Hall (*Hôtel de Ville*). Fine scenery surrounds the town, particularly a forest of chestnut trees, which covers 5000 acres.

NEUILLY

A well-known suburb of Paris, W. of the Porte Maillot. **Reached** by the Metropolitan Railway to Porte Maillot ; by motor-'bus (Hôtel de Ville—Porte de Neuilly ; time, 25 mins.) ; or by tram, Madeleine—Neuilly (Boulevard du Château).

PONTOISE

A town of 18,000 inhabitants, on the Oise, 18 miles from Paris. **Hotels:** *de la Gare*, at the station: R., 2-4^{frs.}; L., frs. 2.50 c.; D., 3 frs. *Du Grand-Cerf*, near the bridge. **Reached** by the Paris-Dieppe Railway from the St. Lazare Station (via Maisons-Lafitte); or by the Northern of France Railway from the Gare du Nord (time, 45 mins. Fares: 1st cl., frs. 3.25 c.; 2nd cl., frs. 1.45 c.).

Pontoise has two churches: *St. Maclou* (12th cent., with 15th and 16th cent. restorations; fine old stained-glass windows), and *Notre-Dame* (16th cent.).

SÈVRES (PORCELAIN MANUFACTORY)

The village of Sèvres, although of great antiquity, retains no monument of special interest, except the famous factory of porcelain, belonging to the Government. **Reached** by half-hourly trams from the Louvre (time, 50 mins. Fares : inside, 50 c.; outside, 35 c.); or by steamboat from the Tuileries (every 15 mins. Fares : weekdays, 20 c.; Sundays, 40 c.); or by train from the St. Lazare Station to Pont de Sèvres, viâ Les Moulineaux (time, 40 mins. Fares : 1st cl., 90 c.; 2nd cl., 65 c.); or by train from Paris-Invalides to Pont de Sèvres.

Permission to view this building, on Mondays, Thursdays, and Saturdays, between 12 and 4, is granted on application by letter to the Administration, 3 Rue de Valois, Palais Royal, Paris (enclose stamp for reply) ; or, failing this, a franc to the doorkeepers of the factory is generally efficacious. The visitor is shown the workrooms and *part* of the process of manufacture, together with the Exhibition Rooms and the Museum (*Musée Céramique*), containing specimens of Sèvres ware of great artistic and historical importance. A fine bronze statue of Bernard Palissy, by Barrias, is in front of the factory.

ST. CLOUD

A small town, adjoining a fine park, 9 miles from Paris. **Hotels**: *de la Tête-Noire*—L., 4 frs.; D., 5 frs.; *Pavillon du Château*, both in the Place d'Armes. Various *Cafés-Restaurants*, of which the most select is the *Pavillon Bleu*, in the Place d'Armes. **Reached** by half-hourly tram from the Louvre (time, 40 mins. Fares: inside, 50 c.; outside, 35 c.); or by steamboat from the Tuileries, every 15 mins. (time, 1½ hours. Fares: weekdays, 20 c.; Sundays, 40 c.); or by trains, about every hour, from the St. Lazare Station to Pont de St. Cloud, viâ Les Moulineaux (time, 30 mins. Fares: 1st cl., 75 c.; 2nd cl., 50 c.); or by train from Paris—Invalides to Pont de St. Cloud.

The castle of St. Cloud, built by Louis XIV in 1658, was totally destroyed by fire in the Franco-Prussian War, either by the German force which occupied it, or accidentally by the French shells from Mont Valérien. The site is now laid out with gardens.

The park is greatly favoured by Parisians. Its natural beauties are enhanced by the fountains, or *grandes eaux*, which play throughout the summer, from 4 to 5 on the 2nd and 4th Sundays of each month. The fair, "des Mirlitons," is held in the park for three weeks annually, beginning on the 2nd Sunday in September.

ST. GERMAIN-EN-LAYE

A delightful summer resort, 13 miles from Paris.

Hotels-Restaurants: *Pavillon Henri IV*, on the Terrace (expensive); *Pavillon Louis XIV et Continental* (high-class; closed in winter), Rue d'Alsace; *Prince de Galles*; *de France*. (These last two are inexpensive.) **Reached** by train from the St. Lazare Station (every half-hour; hourly return trains; time, $1\frac{1}{2}$ hours. Fares: 1st cl., fr. 1.50 c.; 2nd cl., fr. 1.05 c.) ; or by steam tram (hourly) from the Place de l'Étoile (time, $1\frac{1}{2}$ hours. Fares: 1st. cl., frs. 1.65 c.; 2nd cl., frs. 1.15 c.); or by the steamboat called *La Touriste*, which leaves the Pont Royal (S. bank) at 10.30, arriving at St. Germain at 2.15 (fares: single, 3 frs.; return, frs. 4.50 c.; lunch on board, 4 frs.); or by Messrs. Cook's motor-car excursions (daily, except Mondays).

St. Germain-en-Laye is finely situated on a high plateau, skirted by the famous *Terrace*, $1\frac{1}{2}$ miles long, commanding a sweeping view of the Seine Valley. The town is also of interest, for here, installed in the remaining portion of the older of its two castles, the *Château Vieux*, is the **Gallo-Roman Museum** (open, free, on Sundays, Tuesdays, and Thursdays; from

10.30 to 4 or 5, according to season ; other days, 1 fr.), containing a remarkable collection of prehistoric objects discovered in the caves of the Dordogne and elsewhere.

The *Château Vieux* was reconstructed by Francis I upon the site or ruins of a former castle. The other and later castle (*Château Neuf*), within whose walls Louis XIV was born and the exiled James II of England held his court for 13 years, was situated on the *Terrace*. A single pavilion—that of Henri IV—is all that now remains of it.

The beautiful *Forest of St. Germain*, traversed by excellent roads for cyclists, such as the well-known *Rout des Loges*, covers about 11,000 acres. It is completely surrounded by a wall.

Before returning to Paris from St. Germain it is possible to pay a flying visit to the interesting town of **Poissy**, situated at the other side of the forest (steam tram in half an hour). Here are the 12th cent. church, restored by Viollet le Duc and others, in which St. Louis was baptized (the stone vat where this ceremony was performed is still shown) ; the ruins of an ancient abbey ; and a bridge supporting part of an old mill, fabled to have belonged to St. Louis' mother, Blanche of Castile.

VERSAILLES

The celebrated royal palace of this name is situated nearly 12 miles S.W. of Paris. **Hotels** : *des Réservoirs*, 9 Rue des Réservoirs (installed in the old residence of Mme. de Pompadour)—R. from 6 frs.; B., fr. 1.50 c.; L., 4 frs.; D., 5 frs. *Grand Hôtel Moderne*, 18 Rue de Noailles—R. from 3 frs.; B., 1 fr.; L., 3 frs.; D., 4 frs. *Hôtel Vatel*, 26-28 Rue des Réservoirs; *Hôtel Suisse*; *Hôtel de France*, 5 Rue Colbert; *Hôtel de la Chasse*, 6 Rue de la Chancellerie. All these are moderate in price. There are various *Cafés-Restaurants*. **Reached** by rail from the St. Lazare or Montparnasse Stations (trains almost hourly; time, 40 mins. Fares: 1st cl., fr. 1.50 c.; 2nd cl., fr. 1.15 c.; the Versailles Station is a mile from the Palace); by half-hourly tram from the Place du Louvre to the Palace gates (fare: outside, 1 fr.; inside, 85 c.); or by Cook's driving excursions (daily, except Mondays).

In its original form the **Palace of Versailles** was merely a small and unpretentious hunting-box, built by Louis XIII in 1627. Successive princes amplified it, by the addition of wings and pavilions, to its present vast proportions; particularly Louis XIV, who was

the earliest (in 1682) to make it his habitual residence. From his reign onward, until the outbreak of the Great Revolution, it was constantly occupied by royalty.

The architecture, reflecting as it were the manners of those artificial times, is frigid and depressing. The primitive *château* still exists, sandwiched between the gigantic wings. The total frontage is a quarter of a mile. Entering by the iron gate the visitor finds himself within the Outer Court, or *Cour d'Honneur*, containing a bronze equestrian statue of Louis XIV. Beyond this is the Marble Court, or *Cour de Marbre*, where Louis XIV used to take the air, surrounded by his courtiers.

The **interior**, reached through the small door on the L. of this courtyard, is best inspected in the following order. The *Gallery of Portraits* (i.e. of constables, generals, and marshals of France—poorly painted and uninteresting); a room containing portraits of the kings (here ascend the great staircase to the 1st floor); the *Coronation Hall* (David's painting of *Bonaparte distributing Eagles to the National Guard*; in c. of room *Statue of Bonaparte*, by Vela); the *Gallery of Battles*, over 100 yards long, containing huge paintings illustrative of French history; return through the Coronation Hall to the *Apartments of Marie Antoinette*

(where is shown the small staircase by which she fled from the mob) ; the *Galérie des Glaces*, or State Ball-room ; and the *Private Apartments of Louis XIV* and *Louis XV*. The *Église St. Louis*, or church (completed in 1710) attached to the Palace, is profusely decorated with paintings of no great merit. The *Gallery of Constantine* and the *Crusade Gallery* (this on the ground floor) contain numerous paintings illustrative of modern French history and other subjects.

GARDENS AND FOUNTAINS

The best general view of these is obtained from the steps at the back of the Palace, overlooking the lake and the fountain which represents *Latona transforming the Lycian Peasants into Frogs*. Beyond this is the Great Lawn, or *Tapis Vert* ; further off, the *Fountain of Apollo* ; to the R., the *Bassin de Neptune*. The **Grandes Eaux** or **Playing of the Fountains** takes place from 3 to 5, upon the first and third Sunday of each month, between May and September. (As a great crowd is always present the visitor should go early to secure a good position on the steps above the *Fountain of Latona*.)

THE TWO TRIANONS

The *Grand Trianon*, situated in the avenue of the same name, about half a mile from the Palace, is a late 17th cent. villa, built by Louis XIV for Mme. de Maintenon, and subsequently occupied by various members of French royalty. It consists of a ground floor only, containing the *Salon des Glaces*, the *Grand Entrance* (used in Louis XIV's time as a dining-hall), the *Apartments of Napoleon Bonaparte* (containing his soldierly and simple furniture), and the apartments prepared in 1846 by Louis Philippe for the visit of Queen Victoria. In a courtyard outside the building is a curious collection of *State Carriages*, including the Coronation Carriage of Charles X, valued at £40,000, and last used at the christening of the Prince Imperial at Notre-Dame, in 1856.

Another and a smaller villa is the **Petit Trianon**, presented in 1766 by Louis XV to Mme. du Barry, and subsequently by Louis XVI to Marie Antoinette, whose spinet is still preserved here, together with her jewel-case and mirror.

VILLE D'AVRAY

Restaurant : *de la Chaumière*, near the ponds. **Reached** by rail from the St. Lazare Station (Versailles line : stations, Sèvres—Ville d'Avray, and Chaville ; time, 30-40 mins. Fares : 1st cl., 90 c.; 2nd cl., 60 c.).

The Forest of Ville d'Avray, surrounding the village of this name, is conterminous with the Park of St. Cloud. It was a favourite haunt of the painter Corot, whose statue is erected on its border. Not far away are buried the Prussian officers who fell in the siege of Paris. Here also died Gambetta, in 1882. His statue, by Bartholdi, has been set up in the village.

VINCENNES

An old castle and beautiful park, in the immediate vicinity of Paris. **Cafés-Restaurants** : *de la Paix*, Cours Marigny (near the tramway)—L., frs. 2.50 c.; D., 3 frs. *Café Continental*. *Café-Restaurant de la Porte Jaune* (on an island in the wood), Lac des Minimes. *Café du Chalet-du-Lac*, Lac de St. Mandé. **Reached** by rail from the (Metropolitan) Vincennes Station in the Place de la Bastille to Porte de Vincennes ; thence by the *Chemin de fer de Vincennes* (time, 15 mins. Fares : 1st cl., 45 c.; 2nd cl., 30 c.) ; or by tram from the Louvre (*Louvre—Vincennes* ; time, 50 mins. Fares : inside, 40 c.; outside, 20 c.) ; or by steamboat to the Pont de Charenton, half a mile from the Bois de Vincennes.

The **Castle**, with its commanding keep or *donjon*, forming a massive tower 170 feet high, is shown to visitors on Thursdays and Fridays, from 10 to 5, by written permit obtainable from the Governor of Paris or the Director of Artillery. It was built in the 12th cent., and in addition to serving as a royal residence until the middle of the 18th cent. has frequently been made use of as a prison for culprits of exalted rank.

The chapel has some good stained glass (16th cent.) and a finely vaulted roof. The Sunday morning services are open to the public.

The armoury is provided with small-arms for 120,000 men, besides a quantity of artillery.

The **Park**, or **Bois de Vincennes**, containing several lakes and a racecourse, is large and beautifully wooded.

PART IV

PLACES OF WORSHIP

Note.—High Mass with music is usually celebrated at 10 a.m. on Sundays, but is subject to changes according to the Church Calendar. Consequently for exact particulars it is advisable to refer to the Saturday issues of the *New York Herald* or the *Daily Mail*.

When it is not proposed to attend service, a good time to visit churches is from noon to 4 p.m. on weekdays.

MADELEINE

SITUATION.—In the Place de la Madeleine, at the end of the Rue Royale; three minutes' walk from the Opera and the Place de la Concorde.

ADMISSION.—Visitors may inspect the interior, including the chapels, after 1 p.m., when the last Mass is over. The Sunday and *fête*-day services (High Mass at 11 a.m.) are most impressive.

DESCRIPTION.—This church, dedicated to St. Mary Magdalen, was begun in the reign of Louis XV (A.D. 1764), and completed under the Restoration, in 1842. It is in the classical or Græco-Roman style, and is surrounded by a colonnade of 52 Corinthian pillars.

The successive architects were Constant d'Ivry, Couture, and Pierre Vignon. The total cost exceeded £500,000. The carving, by Lemaire, on the pediment towards the S.—the largest in existence—represents the *Last Judgment*, with the Angel of the Last Trump, and the good and wicked to R. and L. of the Redeemer. On the L. of Christ kneels Mary Magdalen, interceding for the wicked. The groups upon the bronze doors are illustrative of the Ten Commandments. The interior contains some modern pictures and statues of interest, including a *Ste. Clotilde* by Barye, who is better known as a sculptor of animals than of the human form.

NOTRE-DAME

SITUATION.—On the Île de la Cité, or small island in the Seine. It is near the Palais de Justice, the Hôtel de Ville, and the Tour St. Jacques, and within an easy walk of the Louvre.

ADMISSION.—Open daily, but on Sundays and *fête*-days only for divine service. Admission to the choir galleries, sacristy, treasury (Napoleon's coronation robe, etc.), at 10 a.m. on payment of 1 fr. Fee for ascending the N. tower (enter by small door in this tower), 20 cts., and the same for visiting the belfry.

DESCRIPTION.—This majestic and famous temple, the cathedral-church of Paris, was begun in 1163 upon the site of two smaller churches. It was consecrated in 1182, the W. front was completed between 1200 and 1220, and the transepts date from the middle of the same century. The style is early French Gothic, and during the latter half of the 19th cent. the edifice was well restored by Viollet le Duc, Lassus, and Boeswillwald.

Dimensions.—Length, 390 feet ; width of W. front, 128 feet ; height of the towers, 204 feet ; width of

transept, 144 feet ; height of vaulting, 182 feet ; height of Viollet le Duc's steeple, 285 feet.

The most commanding feature of the exterior is the two-storied **west front**, flanked by massive, four-storied towers that were originally intended to be crowned by spires. The first story contains the three great portals which form the principal entrances, viz. on the L., *Our Lady's Door* ; centre, *The Door* (commonly called the *Door of Judgment*) ; R., *St. Anne's Door*. These three doors are deeply recessed, and have their archivolts copiously decorated with sculpture. On their respective tympani note, L. door, *Burial of the Virgin* ; centre door, *Last Judgment* ; R. door, *History of St. Anne*. Romanesque figures, earlier than the Gothic statuary on the other doorways. Note the fine old iron hinges. The buttresses between the portals contain (L. to R.) statues of *St. Stephen* ; *The Church Triumphant* ; *The Synagogue Defeated* ; and *St. Marcel, Bishop of Paris*.

The first story is surmounted by the *Galérie des Rois*, a row of twenty-eight statues of French kings, terminated by a balustrade. The statues were destroyed in the Great Revolution, but have been cleverly restored.

The second story contains a (blind) double arch on

either side, and in the centre a magnificent rose-window, 42 feet in diameter. Here, as in the other large rose-windows over the N. and S. entrances, the coloured glass is of the 13th cent. ; but nearly all the remaining glass in the building is modern.

Above the second story is an open-work screen, which conceals the high gable of the central nave, and merges, at the sides, into the third story of the towers, whose fourth and final story is relieved by two enormous windows.

Outside the cathedral observe the modern, but elegant and appropriate, steeple designed by Viollet le Duc ; the lofty nave and aisles ; the side-chapels continued to the level of the transept ; and the flying buttresses, which are required to resist the thrust of the apse or choir.

The **interior** is best reached through *Our Lady's Door*, that is, the portal on the L. of the W. front. The weight of the short, cruciform building rests chiefly on the seventy-five pillars, some of which are circular. Over the aisles is a triforium, supported by small pillars, and surmounted by a clerestory containing thirty-seven large windows.

Enter the choir by a door in the S. transept. The famous wonder-working medieval statue of "Our

Lady of Paris" is close by this door. The wood-carving of the choir-stalls dates from the reign of Louis XIII, and is only moderately good. Of far greater interest are, upon the wall between the choir and the ambulatory, the gilt and painted stone figures in high relief, executed early in the 14th cent. by Jehan Ravy and Jehan de Bouteillier. The subjects represented in these quaint and spirited sculptures, eminently characteristic of their time, include the *Massacre of the Innocents*, *Flight into Egypt*, *Miracle at Cana*, *Entry into Jerusalem*, *Last Supper*, *Agony in the Garden*, etc. The corresponding statuary on the S. side of the choir is slightly later. The titles, in Latin, are beneath the figures, which include such subjects as various appearances of Christ, e.g. to Mary Magdalen, the three Marys, the Disciples at Emmaus, the eleven Apostles by the Sea of Tiberias, etc. A number of other subjects were destroyed by Louis XIV to make room for his own pretentious "improvements."

RUSSIAN CHURCH (ÉGLISE RUSSE)

SITUATION.—In the Rue Daru, between the Avenue Hoche and the Boulevard de Courcelles. Near the Parc de Monceau and the Arc de Triomphe de l'Étoile.

DESCRIPTION.—Except the gilded dome, which is effective and conspicuous, the architecture of this building does not call for remark. The singing, however, is celebrated. No musical instruments are used. *Services*: on Saturdays, Vespers at 8 p.m.; Sundays and Wednesdays, Mass at 11 a.m.

SACRÉ-CŒUR

SITUATION.—On the heights of Montmartre, at the extreme N. of the city. Motor-bus from St. Germain-des-Prés to Montmartre. A funicular railway ascends the hill: 10 cts. up, 5 cts. down.

ADMISSION.—The charge for ascending the dome (fine view over Paris) is 50 cts.

DESCRIPTION.—A temple in the Byzantine-Romanesque style, begun just after the Franco-Prussian War, and now almost completed. The total cost will amount to over £1,000,000.

SAINTE CHAPELLE

SITUATION.—On the Île de la Cité, close to Notre-Dame, and forming part of the Palais de Justice.

ADMISSION.—Open daily, free, except Mondays and Fridays : from 11 to 4 in winter, and 10 to 5 in summer. Can also be viewed on Mondays and Fridays (gratuity expected) by applying to the sacristan, whose lodge is at the L. of the porch. *No services are held here.*

DESCRIPTION.—This beautiful little temple, which “represents the pointed style of the middle of the thirteenth century, and is singularly pure and uniform throughout” (Grant Allen), was formerly the chapel of the ancient palace of the French kings, now transformed into the Law Courts (see p. 219).

The *Sainte Chapelle* is a true chapel, consisting solely of a choir, without nave or transepts, and was built to the order of Louis IX (St. Louis) by Pierre de Montereau, between 1245 and 1248, in which year it was completed and consecrated. Its most remarkable features are the characteristically French round apse or *chevet*; the massive piers which support the weight of the building, almost without assistance from the enclosing walls; the rich and tasteful decoration

of the interior ; and the finely restored *flèche* or spire, whose preservation we owe to the genius of the great architect of the reign of Louis XVIII, Viollet le Duc.

The **façade** is in four stories, containing the Lower Church, the Upper Chapel, a large rose-window, and the gable-end, this latter partly concealed by an open-work parapet bearing the royal *fleurs-de-lis*.

The **interior** consists of the *Lower Church*, which was used as a crypt for servants of the royal household, and the *Upper Chapel* (or *Sainte Chapelle* proper), reached by a spiral staircase in the corner of the building. This *Upper Chapel* was the royal oratory, where the sovereign and his family heard Mass, and in the olden time it communicated directly with the palace. Early and interesting sculpture on the doorway, and magnificent stained-glass windows (13th cent.) alternating with the massive piers, adorned with statues of the Apostles. The polychrome decoration has been much restored, but always with reverence and skill, exactly reproducing the colour-scheme of the original. In it are blended the royal lilies of France and the castles of Castile, these last the emblems of the Spanish princess, Blanche of Castile, mother of St. Louis. Martyrs, each wearing a crown of thorns, are represented in glass mosaic on the quatrefoils of the arcade.

The relics—such as the piece of the True Cross, and the Crown of Thorns, bought by St. Louis for a huge sum from the Emperor of Constantinople—were formerly enshrined in the arcaded tabernacle behind the high altar, but have long since been removed to Notre-Dame.

ST. AUGUSTIN

SITUATION.—In the Boulevard Malesherbes, just off the Boulevard Haussmann, and near the Parc de Monceau and the Western Railway Station (*Gare St. Lazare*).

DESCRIPTION.—A handsome modern church, built in 1866 from designs by Baltard, to commemorate the birth of the Prince Imperial. The site is triangular. The fresco above the portal represents the Twelve Apostles. Finely shaped and decorated dome, 160 feet high. Upon the open space before the church is a statue of Joan of Arc, by Dubois.

ST. DENIS

SITUATION.—At the town of St. Denis, on the Northern of France Railway, nearly five miles from Paris. Reached in ten minutes by hourly trains from the Gare du Nord (fares : 1st class, 80 c. ; 2nd class, 55 c.), or by tram from the Rue Scribe (at the back of the Opera), or from the Madeleine (Madeleine—St. Denis : fares, 40 c. and 20 c.).

DESCRIPTION.—This venerable **Basilica of St. Denis**, the famous place of burial of many of the old French kings, has been extensively restored, but still discloses traces of the primitive Romanesque and Gothic architecture. It stands upon the site of an early shrine or chapel, erected A.D. 275 in honour of St. Denis, the first bishop of Paris, who suffered martyrdom, and was buried in this spot as far back as the days of the Romans. Here, too, a large basilica, antecedent to the present one, and with a Benedictine abbey at the side of it, was built by Dagobert I in A.D. 630. The temple, some of which is left to-day, was begun in 1121, and grew to be regarded with intense devotion, both as the *Shrine of St. Denis*, as the *Royal Abbey*, and as the *Mausoleum of the French kings*.

The 12th century **façade**, with two towers and three recessed portals, is not unlike the W. front of Notre-Dame, but less harmonious and stately. A clock replaces the old rose-window. Romanesque and semi-Romanesque sculpture on the portals. That upon the central doorway is illustrative, as usual, of the *Last Judgment*; on the side doors, of the *History of St. Denis*. Other interesting features of this exterior are the elaborate flamboyant architecture of the chapels on the N. side; the N. transept, with its rose-window; and the radiating Romanesque chapels which surround the apse.

The **interior** (admission to the Treasury and Crypt, 50 c.) is reached through a **vestibule** (12th cent., with Gothic additions). The architecture of the lofty **nave** (late 13th cent.) is Early Gothic, of the greatest purity and beauty. The **choir** is raised by a short flight of steps above the nave and transepts. The earliest of the **tombs of the kings** have been much mutilated, but observe with particular care those of *Louis XII* (16th cent.); *Dagobert I* (erected to his memory by St. Louis in the 13th cent.); *Henri II* and his consort, *Catherine de Médicis* (bronze and marble, late 16th cent., the work of the celebrated Germain Pilon); *Frédégonde* (marble and copper, 12th cent.);

Francis I (16th cent., by Pilon, Delorme, and possibly Jean Goujon) ; the *Family of St. Louis* (13th and 14th cent. ; these tombs are within the enclosure) ; *Louis XII* and his queen, *Anne de Bretagne*.

The **Ambulatory** contains 12th and 13th stained-glass windows in the chapels, and a modern reproduction, beside the altar, of the *Oriflamme*, or ancient royal banner of France. The **Crypt**, entered by the steps from the Ambulatory, is the oldest part of the building. Note the Romanesque capitals.

The name of this most interesting temple occurs, as Grant Allen reminds us, "on every page of old French history. In Dagobert's building, in 754, Pope Stephen II, flying from the Lombards, consecrated Charlemagne and his brother Carloman. In the existing Basilica St. Louis took down the Oriflamme to set forth on his crusade ; and Joan of Arc hung up her armour as a votive offering after the siege of Orleans."

ST. ÉTIENNE DU MONT

SITUATION.—In the Place Ste. Geneviève, a few yards from the Panthéon, and within an easy walk of Notre-Dame, by crossing to the S. side of the river.

DESCRIPTION.—This church, dedicated to St. Stephen (*Étienne* in French), dates from the 16th cent., and was founded on the site of an older temple, the tower of which forms part of the later building. The style is late Gothic, with Renaissance additions. "The incongruity here," says Grant Allen, "only adds to the beauty." The **façade**, constructed in 1620 by Louis XIII, is Renaissance work, and bears a Latin dedication to St. Stephen, with a relief representing his martyrdom. His statue and that of Ste. Geneviève are R. and L. of the portal. The *Resurrection* and the *Last Judgment* are painted on the pediment, which is surmounted by a fine rose-window.

The **interior**, consisting of a nave and two aisles, contains an interesting carved pulpit; an elaborate choir-screen (rood-loft or *jubé*), the only one now left in Paris; mural paintings (16th cent.) representing the martyrdom of the 10,000 Christians on Mount Ararat; and a number of other paintings. More

attractive to the visitor is the wrought brass tomb in the second chapel to the r. of the choir, where are enshrined the ashes of Ste. Geneviève, patroness of Paris. Above the shrine is a richly gilt Gothic tabernacle, and behind it a stained-glass window, on which is depicted a view of the older Church of Ste. Geneviève and the houses which adjoined it. Other finely-coloured windows contribute to the rich effect of this interior.

ST. EUSTACHE

SITUATION.—At the end of the Rue Montmartre, close to the Halles Centrales (Central Market; see p. 203), and near the Palais Royal and the Louvre.

DESCRIPTION.—The original church upon this site was dedicated to St. Agnes, and destroyed in the reign of Francis I. The present building, dedicated to St. Eustace, is partly in the later Gothic and partly in the Renaissance style. The greater part of it was built between 1533 and 1642. In spite of the somewhat bizarre mingling of the two styles, the general effect is good. The proportions are, 348 feet long by 108 feet high. Observe the graceful triforium and clerestory, the elaborate Renaissance decoration, the Gothic rose-windows of the transepts, the choir and choir-screen, the stained glass, and the frescoes in the chapels. The musical services are excellent, particularly those on St. Cecilia's Day, Good Friday, and Christmas Eve.

ST. GERMAIN DES PRÉS

SITUATION.—On the Boulevard de St. Germain and the Rue Bonaparte, not far from the Luxembourg. S. bank of the river.

DÉSCRIPTION.—The oldest church in Paris, dating from early in the 12th cent., and founded, in its original form, by Childebert and Ultrogothe. The primitive architecture is retained in certain Romanesque details of the exterior, in the grotesque carving of various capitals and pilasters, in the lower part of the nave, and in the Merovingian pillars of the triforium. The interior also contains a fine series of modern frescoes by Flandrin.

ST. GERMAIN L'AUXERROIS

SITUATION.—In the Place du Louvre, whose principal entrance faces it. What appear to be two detached wings of a building are intercepted by an awkward modern belfry. The southernmost of these wings, or the one next the Seine, is the Church of St. Germain l'Auxerrois.

DESCRIPTION.—This quaint old temple, dedicated to St. Germanus, Bishop of Auxerre (d. 430), was formerly the chapel of the ancient castle of the Louvre (*q.v.*), which communicated with it by means of a covered approach. The original fabric has disappeared, but portions of the present one can be traced to the 12th cent. The remainder is chiefly of the 15th and 16th centuries. The arcaded porch, crowned by a balustrade which is continued round the entire building, was added in 1431, from designs by Jean Gausse. Note the (restored) statues in niches, representing royal and local saints connected with Parisian history.

The main **façade** (13th cent.), inside the porch, is decorated with statuary. Modern fresco on the

tympanum, replacing a destroyed *Last Judgment*, in relief.

A conspicuous feature of the **interior** is the lowness of the roof. Good frescoes on the walls, and stained glass in the Ambulatory, behind the Choir ; marble font (modern), designed by Mme. de Lamartine and executed by Jouffroy.

From the square tower on the S., outside the church, was rung the bell for the massacre of the Huguenots, on St. Bartholomew's Day, Aug. 24th, 1572.

ST. GERVAIS

SITUATION.—In the Place St. Gervais, at the back of the Hôtel de Ville. It is also quite close to Notre-Dame.

DESCRIPTION.—This church, believed to have been built upon the site of an older one, was begun in 1212, altered and enlarged in 1420, and subsequently reconstructed in the style of the Renaissance. The architecture is chiefly late Gothic, disfigured by a pseudo-classic façade, added in 1616.

The lofty **interior** has been less interfered with. On either side of the (18th cent.) High Altar, and bearing their respective palms of martyrdom, are Saints Gervasius and Protasius, to whom the church is dedicated. The same figures are repeated on the sides of the exterior. The choir-stalls are 10th cent. In the second chapel, to the R., is a fine old stained-glass window (restored), by Pinagrier, representing the *Judgment of Solomon*. The (modern) frescoes in the Lady Chapel, behind the choir, illustrate the mystic titles of the Virgin, and scenes of her life are represented in the adjoining windows.

ST. JULIEN LE PAUVRE

SITUATION.—On the S. bank of the river, close to the Pont Double, or bridge which is exactly in a line with the principal (W.) façade of Notre-Dame. Entrance at 11 Rue St. Julien le Pauvre, near St. Séverin.

DESCRIPTION.—A diminutive, but interesting and fairly well preserved Gothic church (late 12th cent.). It was originally the chapel of the old Hôtel Dieu, or city hospital, at a time when this institution overspread both banks of the Seine, and it is now in possession of the Armenian community.

ST. NICOLAS DES CHAMPS

SITUATION.—At the corner of the Rue Réaumur and the Rue de Turbigo.

DESCRIPTION.—A Gothic church, with Renaissance additions (such as the W. porch, 15th cent.). Originally it stood in the open fields, whence the words *des Champs*, which form a part of its title.

ST. ROCH

SITUATION.—At the corner of the Rue St. Roch and the Rue St. Honoré. One minute's walk from the Rue de Rivoli.

DESCRIPTION.—Although not otherwise attractive, this wealthy church has one of the finest musical services in Paris. (High Mass on Sundays at 11.) Within its walls are buried Diderot and Corneille.

ST. SÉVÉRIN

SITUATION.—In the Rue St. Séverin, near the Place St. Michel. It is on the S. side of the river, between this and the Musée de Cluny, and a few yards' distance from either.

DESCRIPTION.—The façade of this flamboyant Gothic church, dedicated to Séverin, an unimportant local saint, was transferred to this spot in 1837, from the neighbouring temple of St. Pierre aux Bœufs, on the Île de la Cité. The portal is in honour of St. Martin. "Altogether," says Grant Allen, "a church to be visited and understood, rich in historic interest."

ST. SULPICE

SITUATION.—In the Place St. Sulpice, between the Boulevard St. Germain and the Luxembourg Palace.

DESCRIPTION.—This church, contemptuously termed by Grant Allen "a vast, bare barn," dates from the reign of Louis XIV, who erected it on the site of a temple of the 12th cent. ; but much was added at a later time. The post-Renaissance style is classical and chilly, marking the transition from an artistic to an artificial age. The façade is two-storied, with Doric and Ionic pillars, and two octagonal towers, one of which is incomplete. R. and L. of the entrance are statues of St. Peter and St. Paul. Inside the church observe the stoups for holy water, presented to Francis I from the Republic of Venice ; also the (modern) paintings in the chapels by Delacroix, etc. The fountain in front of the church is by Visconti, and bears the statues of four celebrated preachers—Bossuet, Fénelon, Massillon, and Fléchier. This church has the largest organ in Paris.

ST. VINCENT DE PAUL

SITUATION.—Place de Lafayette, in the Rue de Lafayette, close to the Northern Railway Station (*Gare du Nord*) and the Eastern Railway Station (*Gare de l'Est*).

DESCRIPTION.—This church, modelled on the general design of a Roman basilica, was begun in 1824 and finished in 1844, at a total cost of £160,000. The façade rests on twelve fluted iron columns, and is crowned by a relief by Lemaire, representing St. Vincent de Paul, with Faith and Charity beside him.

PART V

PUBLIC BUILDINGS (SECULAR) AND OTHER PLACES OF INTEREST

ARC DE TRIOMPHE DE L'ÉTOILE

SITUATION.—At the end of the Avenue des Champs Élysées, at the extremity of this avenue which is farthest from the Place de la Concorde.

ADMISSION.—The custodian expects a small gratuity. The Arch should be ascended (270 steps) because of the extensive view of the city and surrounding country.

DESCRIPTION.—This monument, the “Triumphal Arch of the Star,” is so called because there radiate star-wise from it the handsome avenues of the Champs Élysées, Friedland, Hoche, Wagram, Macmahon, Carnot, La Grande Armée, Bois de Boulogne, Victor Hugo, Kléber, d'Iéna, and Marceau. The author of this fine scheme for beautifying and broadening Paris was Baron Haussmann, under whose direction it was carried out in the reign of Napoleon III.

The Arch itself, designed by Chalgrin for Napoleon Bonaparte, and completed in the reign of Louis Philippe, is the finest modern triumphal arch in

existence, measures 160 feet in height by 146 in breadth and 72 in depth, and cost ten millions of francs. The colossal statuary which adorns it in high relief represents, on the E. or Champs Élysées side, and on the R. of the Arch, *The Departure of the French Forces in 1792*. Above this is *The Funeral of General Marceau*. On the L. of the Arch, *The Triumph of Bonaparte after the Peace of Vienna*. Above this, *The Capture of Mustapha Pacha after the Battle of Aboukir*.

On the W. front of the Arch and the R. side of it, *The Resistance of the French to the Allied Forces in 1814*. Above this, *The Passage of the Bridge of Arcola*. On the L. side, *The Blessings of Peace*. Above, *The Capture of Alexandria*. The Arch is also inscribed with many names of Bonaparte's officers; those of his generals who died in battle are underlined.

ARC DE TRIOMPHE DU CARROUSEL

SITUATION.—In the Place du Carrousel, or “Square of the Tournament,” a large open space between the Louvre and the Court of the Tuileries. The Place takes its name from a tournament held here in 1662 by Louis XIV.

DESCRIPTION.—This Arch, designed by Fontaine and Percier, was erected by order of Bonaparte to celebrate his victories in the campaigns of 1805 and 1806. It is modelled on the arch of Septimius Severus at Rome, measures 48 feet in height by 63 in width and 23 in depth, and is adorned with sculpture representing scenes of the campaign in question. It was originally surmounted by the bronze quadriga, or four-horse chariot brought from St. Mark's, at Venice ; but this trophy was restored to Italy in 1814, and in its place was raised a partial replica of it, the four horses we now contemplate being driven by a female figure personifying the Restoration. Owing to the ample space on which it stands (due to the removal of the Tuileries Palace) and to the hugeness of the adjacent Louvre, the effect of the Arch to-day is insignificant and puny.

ARCHIVES NATIONALES AND
HÔTEL DE SOUBISE

SITUATION.—At the corner of the Rue des Francs-Bourgeois and the Rue des Archives, a few minutes walk from Notre-Dame and the Hôtel de Ville, and easily reached by ascending the Rue des Archives from the Rue de Rivoli, by 'bus (Wagram-Bastille) or by Metropolitan Railway to the St. Paul Station.

ADMISSION.—Open daily for research, from 10 to 5, on application at the Bureau des Renseignements. The museum is open on Sundays from 12 to 3. Illustrated catalogue, 1 fr.

DESCRIPTION.—In medieval times part of this building was the residence of Oliver de Clisson, who was Constable of France in 1380. The turreted gate is still intact, and may be seen imbedded in the wall at No. 58 Rue des Archives. The Hôtel de Soubise, also included in the present edifice, was built in 1706. The ground floor of the Archives contains a salon for research, and five rooms stored with paleographical documents, reproductions of old Parisian coins, seals, etc. The first floor consists of four departments, reserved respectively for historical, administrative, legislative, and judicial documents.

BAGATELLE

SITUATION.—At the end of the Bois de Boulogne, towards the river.

ADMISSION.—Open daily, free.

DESCRIPTION.—This estate was purchased in 1904 by the City of Paris from the heirs of the late Sir Richard Wallace. It is of large extent, and contains two châteaux, one of which was built for a wager with Queen Marie Antoinette by the Comte d'Artois (afterwards Charles X), in the incredibly short space of one month.

BANQUE DE FRANCE

SITUATION.—Rue de la Vrillière, close to the Place des Victoires and the Palais Royal.

ADMISSION.—By permission, usually in the afternoon.

DESCRIPTION.—This huge building, which is not of great interest, was formerly the residence of the Duke de la Vrillière. Much of the original decoration is retained in the "Gilded Gallery" (Galérie Dorée).

BIBLIOTHÈQUE STE. GENEVIÈVE

SITUATION.—On the N. side of the Place du Panthéon (see p. 224).

ADMISSION.—Reading-room, on the first floor, open daily from 10 to 3 and 6 to 10, except Sundays and public holidays, and from Sept. 1st to 15th.

DESCRIPTION.—This fine library, dating from 1624, and removed in 1850 from the old Abbey of Ste. Geneviève to its present position, contains nearly a quarter of a million volumes; also a collection of about 4000 MSS., ranging from the 11th to the 17th cent., and including many that are beautifully illuminated.

BIBLIOTHÈQUE NATIONALE
(NATIONAL LIBRARY)

SITUATION.—A few paces from the side of the Palais Royal which is furthest from the Louvre. Entrance to the old reading-room in the Rue Colbert ; students' entrance in the Rue Richelieu. The other two sides of the building look on the Rue Vivienne and the Rue des Petits Champs.

ADMISSION.—The great reading-room is open to students only (provided with a reading-ticket) every day from 10 till dusk, except on Sundays and public holidays. Visitors who have no ticket are admitted to the public reading-room and the collection of coins, medals, and antiques. Public reading-room open daily from 9 till dusk. Galerie Mazarine and Département des Médailles open on Tuesdays from 10.30 to 3.30.

DESCRIPTION.—This vast edifice, which is still being extended, contains the largest library in the world, viz. 3,000,000 books, 150,000 MSS., 300,000 maps and plans, and over 1,000,000 engravings.

BOIS DE BOULOGNE

SITUATION.—On the W. side of Paris, beyond the Arc de Triomphe de l'Étoile, and extending as far as the Seine.

DESCRIPTION. — A vast public park, beautified by handsome roads, shady alleys, and ornamental waters, and measuring over 2000 acres. It is reached by ascending the fashionable avenue of the same name, extending W. from the Arc de Triomphe, that is, away from the Place de la Concorde and the Avenue des Champs Élysées. On the W. side of the Bois is the Jardin Zoologique d'Acclimatation (p. 212).

BOURSE (STOCK EXCHANGE)

SITUATION.—Place de la Bourse, five minutes' walk from the Palais Royal, along the Rue Vivienne.

ADMISSION.—Open daily from 12 to 3. Ladies not admitted.

DESCRIPTION.—Begun in 1808, finished in 1826; enlarged by the addition of two wings in 1904. The design is taken from the Temple of Vespasian at Rome, and 66 Corinthian columns surround the exterior, which measures 220 feet long by 135 feet broad, and 100 high.

BUTTES-CHAUMONT (PARK)

SITUATION.—In the quarter of Belleville and La Villette, one mile beyond the Eastern Railway Station (Gare de l'Est). It may be reached conveniently by taking the tram which runs along the outer boulevards, and thence, by a short walk, along the Rue Lafayette.

DESCRIPTION.—This is the public pleasure-ground of the Belleville quarter, and measures about sixty acres. It is a pretty little park, well situated on rising ground, and contains a lake with an island and temple in its midst, together with bridges, a grotto, and an artificial cascade.

CATACOMBS

SITUATION.—The entrance is in the Place Denfert-Rochereau (S. side of the river), at the end of the Boulevard Raspail, and near the Observatory.

ADMISSION.—On the first and third Saturday in each month, by permit from the Directeur des Travaux de la Ville, Hôtel de Ville.

DESCRIPTION.—This vast array of subterranean galleries and chambers, forming, it may be said, the general charnel-house of Paris, was thus adapted from the disused workings of old quarries. This was in 1810, in which year the remains of some four million persons were extracted and rearranged with some attempt at order.

CHAMBRE DES DEPUTÉS

SITUATION.—On the S. or L. bank of the Seine, immediately facing the Place de la Concorde, and reached by crossing the Pont de la Concorde.

ADMISSION.—Open during the sessions. Admission to the tribunes can only be obtained by an invitation card from a member.

DESCRIPTION.—This building, which is now the French House of Commons, was originally the Palais Bourbon, built in 1722 and succeeding years for the Duchess of Bourbon, from the designs of Girardini and Mansart. The fine portico towards the river was added by order of Napoleon Bonaparte, and forms the new façade. The earlier façade is on the side furthest from the river. The chief features of the interior are the *Salon de la Paix*, or *des Pas Perdus*, with walls and ceilings painted by Horace Vernet; the *Salle du Trône*, painted by Delacroix; the *Salle des Conférences*, and the *Salle des Séances*, where the House sits. This latter hall is semicircular, with Ionic columns, and is top-lighted. The library contains about 200,000 volumes. The President of the Chamber has his official residence in the part of the building which lies to the R. of the *Salle des Séances*.

CHAMP DE MARS

SITUATION.—Surrounding the Eiffel Tower, and extending backwards from the S. extremity of the Pont d'Iéna to the École Militaire.

DESCRIPTION.—A sandy, flat expanse, measuring 1000 yards in length by 500 in breadth. Here were held the International Exhibitions of 1867, 1878, 1889, and 1900. The Gallery of Machinery is still standing.

CHAMPS ÉLYSÉES

SITUATION and DESCRIPTION.—A magnificent avenue, spacious and well planted, extending from the Place de la Concorde to the Arc de Triomphe de l'Étoile. It is a fashionable resort for walkers, riders, and drivers between 2 and 6 of the afternoon, and on summer evenings is also crowded with pleasure-seekers. The various *cafés chantants* which line the avenue profess to make no charge for admission, but visitors who take a seat, are compelled to purchase some refreshment. Along the promenade the charge for occupying a chair is 10 cts.

EIFFEL TOWER

SITUATION.—On the Champ de Mars (see p. 192), at the extremity of the Pont d'Iéna, which is furthest from the Trocadéro Palace.

ADMISSION.—Open from 12 till sunset, from April 1st to October 31st. Entrance, 1 fr. The additional charges for the lifts are as follows :—

<i>Sundays and Fête-days.</i>	<i>frs.</i>	<i>cts.</i>
From the ground to the 1st platform .	0	50
From the 1st platform to the 2nd .	0	50
From the 2nd platform to the 3rd .	1	00
	<hr/>	
Total	2	00

<i>Ordinary days.</i>	<i>frs.</i>	<i>cts.</i>
From the ground to the 1st platform .	1	00
From the 1st platform to the 2nd .	1	00
From the 2nd platform to the 3rd .	1	00
	<hr/>	
Total	3	00

In winter it is only possible to ascend by the staircases as far as the 2nd platform, and from 12 till 4. Admission, 1 fr.

DESCRIPTION.—This graceful yet enormous iron structure takes its name from the celebrated engineer, M. Eiffel, who designed it. It has three platforms : the 1st, 190 feet above the ground ; the 2nd, 376 feet ; and the 3rd, 905 feet. The total height of the tower, to the lightning-conductor which crowns its apex, is just over 1000 feet. The 1st and 2nd platforms contain cafés and restaurants. The view from the glass-covered saloon on the 3rd platform is unsurpassed in Paris.

FLOWER-GARDEN OF THE CITY OF PARIS

SITUATION.—On the W. side of the city, just outside the fortifications, and near the Porte d'Auteuil and the Auteuil racecourse. Tramway from the Madeleine to Auteuil.

ADMISSION.—Open daily, from 1 to 6 in summer, and 1 to 5 in winter. Admission by card, obtainable at the office of the *Direction des Travaux, Préfecture de la Seine*.

DESCRIPTION.—A finely planted garden, filled at all seasons with beautiful flowers, under glass or in the open.

FORTIFICATIONS OF PARIS

SITUATION and DESCRIPTION.—They extend right round Paris, measure 28 miles in circumference, cost £5,000,000, and were built in 1841. Their height is about 40 feet, and outside them lies a deep and broad moat, together with sixteen forts provided with heavy artillery. The largest and strongest of these forts is Mont Valérien.

Note.—Visitors who sketch or photograph in the neighbourhood of the walls or forts are likely to get into trouble.

FOUNTAINS

Paris and her suburbs can boast of a large number of handsome fountains. Prominent among them are the—

Fontaine Cuvier, at the entrance to the Jardin des Plantes (p. 213). Designed by Vigouroux, and erected in 1840.

Fontaine de la Rue de Grenelle, in the Rue de Grenelle. Designed by Bouchardon, and erected in 1739.

Fontaine de l'Observatoire, close to the Observatory (p. 218). A handsome modern fountain, executed by Carpeaux, from designs by Frémiet.

Fontaine de Médicis, in the gardens of the Luxembourg Palace, on the side towards the Panthéon. The artist was Debrosse. The sculpture represents Acis and Galatea surprised by Polyphemus. In the same gardens is the (modern) *Fontaine de Léda*, representing the metamorphosis of Jupiter into a swan.

Fontaine des Innocents. Now removed to the Place des Innocents. Designed by Pierre Lescot, with sculptured figures by Jean Goujon (p. 81). “A

beautiful and typical example of French Renaissance architecture and sculpture. The coquettish reliefs, indeed, are not perhaps more lovely than those which adorn Jean Goujon's portion of the Louvre ; but they are nearer to the eye, and the scale enables one to judge of the entire effect more truthfully. The other exquisite nymphs which we saw in the Renaissance Sculpture at the Louvre were originally part of the same fountain." (Grant Allen : *Historical Guide to Paris*.)

Fontaine Molière, in the Rue Richelieu. Erected to his memory in 1844. The statue of the dramatist is in the central niche ; beside him are the Muses of Pure Comedy and Serio-Comedy.

Fontaine St. Michel, close to the Pont St. Michel. A large monumental fountain, designed by Duret, in the form of a Roman Triumphal Arch, with a central bronze group of St. Michael vanquishing the dragon, and at the sides bronze figures of Truth, Wisdom, Power, and Justice.

GOBELINS

SITUATION.—Avenue des Gobelins, not far from the Luxembourg, Panthéon, Observatory, and Jardin des Plantes.

ADMISSION.—Wednesdays and Saturdays, from 1 to 3.

DESCRIPTION.—This famous tapestry factory dates from the reign of Francis I, but was purchased and became a State institution under Louis XIV. In modern times the manufacture has declined, but exquisite specimens of tapestry are preserved in the building and are shown to visitors.

GRANDS BOULEVARDS

SITUATION and DESCRIPTION.—These are the line of broad thoroughfares, bordered with trees, which extend from the Madeleine to the Place de la Bastille. A comprehensive view of them may be obtained by taking a 'bus at the Madeleine and continuing to the Place de la République. They occupy the site of the old city fortifications, destroyed by order of Louis XIV in 1670. The *Outer Boulevards* follow the outskirts of the city, and have a perimeter of many miles. The *Inner Boulevards*, on the N. side of the Seine (right bank, or *rive droite*), are completed by the Boulevard St. Germain, which is on the S. side (left bank, or *rive gauche*).

The word *boulevard*, meaning literally a "rampart" or "bulwark," is loosely used to signify any important thoroughfare which is planted with trees. The principal line of them, extending, as we have seen, from the Madeleine to the Place de la Bastille, is often called, in a yet more general sense, *The Boulevard*.

HALLE AUX VINS

SITUATION.—On the Quai St. Bernard, and separated from the Jardin des Plantes by the Rue Cuvier.

DESCRIPTION.—This is the immense depository of the wine stores of Paris. Hundreds of thousands of casks of wine and spirits are constantly kept here in fireproof buildings.

HALLES CENTRALES (GENERAL MARKETS)

SITUATION.—In the Rue Berger, a little to the west of the Boulevard Sébastopol.

DESCRIPTION.—The best hour for visiting these great city markets is about 6 a.m., when the consignments are sold by auction. The retail trade is quieter, and continues until nearly noon. On the site of these Halles (the old *Marche des Innocents*) there formerly stood the fine Renaissance fountain called the *Fontaine des Innocents* (p. 198).

Other Parisian markets are as follows :—

Bird Market, in the Rue de la Cité. Sundays.

Cattle Market, 211 Rue d'Allemagne. Weekdays only.

Dog Market, in the Boulevard de l'Hôpital. Sundays at noon.

Flower Market, in the Rue de la Cité. Wednesdays and Saturdays. Also in the Place de la Madeleine, Tuesdays and Fridays.

HÔTEL DES INVALIDES AND MUSÉE D'ARTILLERIE

SITUATION.—On the spacious Esplanade des Invalides, on the S. (Luxembourg) side of the river. Easily reached from the Place de la Concorde by crossing the Pont de la Concorde and turning to the R. past the Palais Bourbon (Chamber of Deputies), from which it is only a couple of hundred yards distant. The gilded dome cannot be mistaken.

ADMISSION.—Daily, from 12 to 4. Tomb of Napoleon : Mondays, Tuesdays, Thursdays, and Fridays, from 12 to 3 ; in summer from 12 to 4.

DESCRIPTION.—This vast structure, which covers an area of nearly 30 acres, corresponded to our Chelsea Hospital, having been founded, in 1670, by Louis XIV for the reception of invalided or superannuated soldiers. Originally intended to house 7000 pensioners, the building is now devoted to other uses.

Before the N. or river façade is a battery of cannon and mortars captured in war. Behind this and the *Cour d'Honneur* the gilded DOME, made of wood covered with lead, rises to a height of 340 feet. Built by Mansart in 1706, it stands slightly apart from

the Hôtel, though from a distance both fabrics seem to be united. Here is the gigantic mausoleum of Napoleon Bonaparte, whose ashes, contained in a severe and grandiose sarcophagus of red Russian granite, repose in the open crypt (20 feet deep and 36 feet across), upon which the visitor looks down, over a balustrade, from the floor of the temple. "*Je désire*," wrote Napoleon in his will, "*que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple Français que j'ai tant aimé*"; and in accordance with this wish his remains were deposited here in 1840, nineteen years after his death in exile at St. Helena.

The TOMB, which exactly underlies the summit of the DOME, is admirable in its stern simplicity and majesty. It is surrounded by twelve colossal figures, by Pradier, representing Napoleon's chief victories, and alternating with groups of flags, amounting to 54 in all, captured at the Battle of Austerlitz. The pavement is decorated in mosaic with a laurel wreath.

The dome is in two sections: the lower, in twelve compartments, with statues of the apostles; the upper sculptured with St. Louis offering the sword of the Christian faith to the Saviour—a curious, but unfortunately far too common, perversion of Christ's own preaching of universal bloodlessness. To enter

the crypt a special permit is required from the Minister of War or the Minister of the Fine Arts.

The **Hôtel des Invalides** proper adjoins the *Church of St. Louis-des-Invalides*. The visitor is recommended to walk through the court and dining-hall of the *Hôtel*, and also, if he has time, to inspect the **Musée d'Artillerie** (Artillery Museum) on the W. side—a comprehensive and well-arranged collection of the weapons and armour of all periods of history. Note the decorative suits of armour belonging to the kings of France from Francis I to Louis XIV; the magnificent array of guns and pistols in the *Première Galérie des Armures*; the French standards, arranged in chronological order from the time of Charlemagne; and, in the *Galérie Ethnologique*, the model figures of savage races. All the forenamed collections are on the ground floor, and each specimen is clearly labelled. The rooms above these contain models of cannon and military engines, and war panoplies and similar collections are in the four rooms known as the *Salles des Armes blanches et Armes à feu*. The library contains a curious assortment of old MSS. relating to military matters, and in the *Salle des Maréchaux* are portraits of Napoleon's generals.

In the adjoining CHURCH [OF ST. LOUIS-DES-INVA-

LIDES, reached by crossing the *Cour d'Honneur* of the *Hôtel*, are buried a number of military celebrities, e.g. Marshal Turenne, Marshal Duroc, General Bertrand, and Grouchy. Here, too, are deposited the hearts of Vauban, the great military engineer, and of General Kléber, who was assassinated in Egypt.

HÔTEL DES MONNAIES (MINT)

SITUATION.—On the Quai Conti, S. side of the Seine, reached by a couple of minutes' walking from the Louvre, by crossing the Pont des Arts.

ADMISSION.—Tuesdays and Fridays, from 1 to 3 ; coining rooms, by special permission, same days and hours (apply in writing to M. le President de la Commission des Médailles, Hôtel des Monnaies).

DESCRIPTION.—This building, dating from 1771, contains a superb collection of French coins. The machines for producing the coinage now in use are provided with all the latest improvements, and are capable of minting two millions of coins daily.

HÔTEL DE VILLE (TOWN HALL)

SITUATION.—In the Place de l'Hôtel de Ville, towards the E. end of the Rue de Rivoli ; a couple of minutes' walk (by crossing the Pont d'Arcole) from Notre-Dame.

ADMISSION.—May be viewed from 2 to 4, by ticket (apply in the building, Secretary's office), any day except Sundays and public *fêtes*.

DESCRIPTION.—A recent, but imposing and interesting building, erected at a cost of nearly a million pounds sterling on the site of two earlier buildings. The first of these was the *Hostel de Ville*, or primitive town hall, instituted by Etienne Marcel, Provost of the Merchants of Paris and founder, in the 15th cent., of the Paris Municipality. A bronze equestrian statue of him is in the small garden opposite the river. The second town hall was built in 1533 (reign of Francis I) in the style of the French Renaissance, and was destroyed by fire in 1871, during the Communard revolt. The present building is an enlarged replica of it, and bears a strong exterior resemblance to the Louvre, particularly in the central and corner pavilions. The in-

terior, including the sumptuous *Salle des Fêtes* (used for banquets, receptions, etc.), is decorated by the most celebrated modern French artists. Visitors should also ask to be shown the handsome salons on the E. side, and the *Salle St. Jean*, where the Municipal Bonds are drawn.

INSTITUT PASTEUR

SITUATION.—Rue Dutot, No. 25. S. side of the river. May be reached quickly from the Hôtel des Invalides by proceeding along the Avenue de Breteuil and the Boulevard Pasteur.

ADMISSION.—The chapel is open from 1 to 4 on the first and third Sundays in each month. It contains the tomb of Louis Pasteur (see also the impressive and original statue of him, by Falguière, in the Place de Breteuil, in the avenue of the same name).

DESCRIPTION.—This building, the cost of which was defrayed by national subscription, was opened in 1888. From the architectural point of view it is not remarkable.

JARDIN D'ACCLIMATATION
(ZOOLOGICAL GARDENS)

SITUATION.—At the N. side of the Bois de Boulogne. (Porte Maillot station of the Metropolitan Railway, and thence by 'bus, for 20 cts., to the gardens.)

ADMISSION.—Open daily, all the year round. Sundays, 50 cts. ; weekdays, 1 fr. A band plays in the gardens every Sunday and Thursday from 3 to 5. On the same afternoons theatrical performances of an unpretentious character are given in the Palmarium. The price of seats is small.

DESCRIPTION.—Though not a representative collection of animals, it is sufficiently varied to be interesting. This, together with the band and theatre, draws a large and fashionable crowd on Sundays. Good place of amusement for children.

JARDIN DES PLANTES (BOTANICAL AND ZOOLOGICAL GARDENS)

SITUATION.—S. side of the Seine, near the old station of the Paris-Orleans Railway, and in a rather remote position. The most convenient way of reaching these gardens is to take a river steamboat to the Quai d'Austerlitz, which is only a few yards' distance from them.

ADMISSION.—Open daily, from 10 to 5 in summer and 11 to 4 in winter. The galleries are open from 11 to 4 on Thursdays and Sundays ; also (same hours, by card of admission) on Tuesdays, Fridays, and Saturdays. Library open daily from 10 to 4, except Sundays and *fête* - days. To view the hothouses apply by letter to the Director of the Museum of Natural History, Cour Cuvier.

DESCRIPTION.—On the S. side of the gardens, furthest from the river, are the plants and botanical specimens ; in the centre, living animals ; in the N.W. corner, the Museum of Anatomy and the Lecture Amphitheatre. Visitors are recommended not to miss the interesting Galleries of Anthropology and Com-

parative Anatomy. Museum of Mineralogy in the S. corner.

The gardens were founded by Labrousse towards the year 1635, and were developed by Buffon and Humboldt, whose unique collection of tropical plants was added in 1805. They are described by their labels.

In the zoological department of the gardens the animals are housed in two divisions, "Fierce" and "Peaceable" (*Animaux féroces* and *Animaux paisibles*). The monkey-house is by itself, L. of the *Animaux féroces*; L. of it, the elephant and rhinoceros; beyond these, the reptiles and birds of prey.

MORGUE

SITUATION.—On the Île de la Cité, or “Island of the City,” a few yards behind Notre-Dame.

ADMISSION.—By a recent regulation the general public are no longer admitted to the Morgue, and there is some talk of removing this institution elsewhere.

DESCRIPTION.—This sinister edifice, destined for exhibiting the corpses of unknown persons who have died suddenly, whether by violence or from natural causes, is seldom empty. Unless identified and taken away by relatives or friends, each body is placed for three days upon a marble slab, behind a high glass screen. Rapid decomposition is averted by a refrigerating process. The clothing hung above each body is that which was worn at the time of death, and is always retained in case of future inquiry.

MUSÉE GRÉVIN (WAXWORKS)

SITUATION.—10 Boulevard Montmartre.

ADMISSION.—Daily from 1 to 11 p.m. Weekdays, 2 frs. ; Sundays, 1 fr. Children half-price.

DESCRIPTION.—A collection of figures well executed in wax, resembling Madame Tussaud's, but on a smaller scale.

MUSÉE VICTOR HUGO

SITUATION.—Place des Vosges, No. 6, near the E. end of the Rue de Rivoli, the Rue St. Antoine, and the Place de la Bastille.

ADMISSION.—Open daily except Mondays, from 10 to 4 in winter, and 10 to 5 in summer. Admission free on Thursdays, Sundays, and public *fête* - days ; other days, 1 fr.

DESCRIPTION.—From 1833 to 1848 this house was inhabited by Victor Hugo. It contains many relics of the great writer and his family.

OBSERVATORY

SITUATION.—S. side of the river, near the Luxembourg and the Panthéon.

ADMISSION.—First Saturday in each month, from 2 p.m. onward. Apply in writing to the Director (enclosing stamp for reply) for permission to visit the building, Astronomical Museum, etc.

DESCRIPTION.—Founded in 1672 by Louis XIV. The copper dome is revolving.

PALAIS DE JUSTICE (LAW COURTS)

SITUATION.—Close to Notre-Dame, at the W. extremity of the Île de la Cité. (Cross the Pont-Neuf from the Louvre.)

ADMISSION.—Open daily, from 12 to 4, except Sundays and public *fête* - days. The cells where Marie Antoinette and Robespierre were imprisoned are shown on Thursdays only, from 9 to 5 (for permit to view apply in writing at the Préfecture de Police, opposite the palace).

DESCRIPTION.—This fine building, the restoration of which has been completed recently, stands on the site of the old palace of the kings of France, portions of which are still preserved in the square clock-tower on the L. (*Tour d'Horloge*), in the two round towers adjoining it (*Tour de César* and *Tour de Montgomery*), and in the *Cuisines* and *Galérie de St. Louis*. All, or very nearly all, the remainder of the fabric is modern. In 1437 the palace was presented by Charles VII to the Supreme Court or Parliament.

A striking feature of the interior is the vast hall known as the *Salle des Pas Perdus* ("Hall of the Lost or Wasted Footsteps"), which forms the ante-room

to the Civil Courts, and measures 80 yards by 30. It was rebuilt in 1878, and is entered through the *Cour du Mai*, or "Court of Honour," and the *Galérie Marchande*.

The main façade is that which confronts the *Boulevard du Palais* on the E. side, i.e. towards Notre-Dame. The *Cour du Mai* is enclosed by this façade ; R. of it, the clock-tower, which contains the oldest public clock in France (A.D. 1370).

The *Conciergerie* is interesting as having been the prison of Marie Antoinette and Robespierre for some days prior to their execution. (See under ADMISSION.)

The palace was gutted by fire in 1618 and 1776, and partly destroyed by the Communists after the Franco-Prussian War. The style of the present edifice is, in general, a reproduction of the earlier one, with Classical additions (e.g. on the W. façade) from designs by Viollet-le-Duc and others.

PALAIS DE L'ÉLYSÉE

SITUATION.—Off the Avenue des Champs Élysées, between this and the Faubourg St. Honoré, and close to the English Embassy.

ADMISSION.—Not open to the public.

DESCRIPTION.—Built in 1718 as a nobleman's residence, it was occupied by Madame de Pompadour in the reign of Louis XV. It has since served various purposes, and is now the official residence of the President of the Republic.

PALAIS DE L'INSTITUT

SITUATION.—On the Quai Conti, facing the Louvre, but on the opposite (S.) side of the river.

ADMISSION.—Apply in writing to the Secretary of whichever of the academies it is desired to visit.

DESCRIPTION.—A 17th century building, formerly called the *Collège Mazarin*. The front is crescent-shaped (cf. Trocadéro Palace), and is surmounted by a dome.

The building now serves for assemblies of the French Academy proper, consisting of forty members, who claim to guard the purity of the French language, and of the four minor academies, viz. Académie des Inscriptions et Belles-Lettres, Académie des Sciences, Académie des Beaux-Arts, and Académie des Sciences Morales et Politiques.

PALAIS ROYAL

SITUATION.—A few yards from the Louvre, from which it is separated by the Place du Palais Royal, between the Rue de Rivoli and the Rue St. Honoré, It also adjoins the Théâtre Français on the one hand and the Banque de France on the other, and is quite close to the General Post Office (Administration des Postes) in the Rue du Louvre.

DESCRIPTION.—The Palais Royal was built for Cardinal Richelieu in the reign of Louis XIII, and then bore the title of *Palais Cardinal*. Later on it became the residence of the Dukes of Orléans, of King Louis Philippe (who occupied it prior to his accession to the throne in 1830), of Jérôme, Napoleon Bonaparte's youngest brother, and of Jérôme's son. The palace was partly destroyed by the Communists in 1871.

The indigent duke, Philippe Égalité, father of King Louis Philippe, added the row of shops which look upon the gardens, in order to repair his income by renting them. Subsequently to this the Palais Royal contained a number of the shadiest gambling-dens of Paris, which, nevertheless, were farmed by Government, and paid a licence. To-day it is a dull and decent fabric, and enjoys a mild celebrity among tourists for its cheap jewellery shops and low-priced restaurants.

PANTHÉON

SITUATION.—On the L. (or S.) side of the Seine, in the Place du Panthéon, at the end of the Rue Soufflot, near the Boulevard St. Michel and the Luxembourg.

ADMISSION.—Daily, except Mondays, from 11 to 4 in winter and 10 to 5 in summer. Entrance free, but if the dome is ascended, a gratuity of 50 cts. should be given to the guardian.

DESCRIPTION.—The foundation-stone of this fine building, designed by Soufflot, was laid by Louis XV, in 1764, on the site of an old abbey. Originally a church dedicated to Ste. Geneviève, the Panthéon was re-named and converted to a burial-place for eminent Frenchmen, whence the inscription on the façade, *Aux grands hommes la Patrie reconnaissante*. Consequently it is no longer an ecclesiastical, but a civil building. Mirabeau, J. J. Rousseau, Voltaire, and Victor Hugo were buried here ; also Sadi Carnot, the murdered President.

The form of the building is that of a Greek cross, measuring 123 yards in length by 92 in width. The façade is decorated with Corinthian pillars. The dome is in three sections, reaching a total height of

272 feet. The gallery running round the lantern commands a fine view of the city. The second section of the dome was executed by Baron Gros.

Note the alto-relievo statuary on the entrance, representing France in the act of distributing wreaths to her illustrious citizens. It is by David of Angers. On the L. of this group are effigies of Mirabeau, Fénelon, Laplace, David, Voltaire, Rousseau, etc. On the R., soldiers of the Empire and Republic, including Napoleon Bonaparte. The group beneath the portico represents Ste. Geneviève interceding with Attila the Hun for the fate of Paris, and the Baptism of Clovis.

The interior, which is otherwise simply, almost severely decorated, contains some fine frescoes by Puvis de Chavannes, Laurens, Cabanel, Bonnat, Hébert, and other celebrated painters of the 19th cent.

PARC MONÇEAU

SITUATION.—Beside the Boulevard de Courcelles, half a mile from the Arc de Triomphe de l'Étoile.

ADMISSION.—Open to carriages as well as foot-passengers until midnight. In summer a military band plays on Sundays and Thursdays.

DESCRIPTION.—This finely wooded little park, though measuring only ten acres, possesses something of a history. It once formed part of the private grounds of the country residence of the lovely Gabrielle d'Estrées, and was rearranged and replanted in 1778 by its subsequent owner, Philippe Égalité, Duke of Orléans, who used it for his sumptuous pleasure-parties. After the Revolution of 1848 it was bought by the City, who sold half of it for building purposes, and made the other half into the present park. There is some good statuary about the grounds, including monuments to Chopin, Gounod, Maupassant, etc.; also a Renaissance arcade brought here from the old Hôtel de Ville; and the Naumachie, a small lake where naval combats were formerly held, partly surrounded by a picturesque array of ruinous Corinthian columns.

PÈRE LACHAISE (CEMETERY)

SITUATION.—On the Boulevard de Menilmontant, and bounded by this thoroughfare and by the Avenue Gambetta. It can be conveniently reached by the Metropolitan Railway to Père Lachaise Station, by tramway from St. Augustin to the Cours de Vincennes, by cab, or by electric tram from the Place de l'Opéra to Les Lilas.

ADMISSION.—Open daily, from 6 to 7 in summer, and at other seasons from sunrise to sunset. Entrance free, but if the services of a guide are accepted a couple of francs is the usual gratuity. A bell rings a quarter of an hour before the gates are closed.

DESCRIPTION.—This cemetery takes its name from Père Lachaise, the Jesuit confessor of Louis XIV, who had a country residence here. It was opened as a place of burial in 1804, and after successive extensions now covers an area of 110 acres. It contains nearly 20,000 monuments, including the Gothic canopied tomb of Abélard and Héloïse, which is still decorated with fresh flowers by romantic visitants; and those of Rachel, Presidents Thiers, Casimir Périer, and Felix Faure; Admiral Sir Sidney Smith; the men of letters—Racine, La Fontaine, Molière, Beaumarchais,

Balzac, and Alphonse Daudet ; the animal painter, Rosa Bonheur ; the poets Béranger and Alfred de Musset ; and the musical composers, Chopin, Auber, Rossini, and Hérold. But perhaps the most striking monument of all is that which was erected in 1899 "to the dead who have no burial." This original and impressive work, by the sculptor Bartholomé, consists of a wall on a raised base. A dark hole opens in the wall. Into the hole the figures of a husband and wife are preparing to enter, followed by a throng of other figures. A second hole, which opens in the base, shows us the husband and wife entombed, together with their child, while Hope lifts the stone which covers them.

PLACE DE LA BASTILLE

SITUATION.—At the end of the Rue St. Antoine, on the way from the heart of the city to the Lyons Railway Station (*Gare de Lyon*).

DESCRIPTION.—Here stood in other days the celebrated Bastille, originally a castle—that of the Bastille St. Antoine—built by Charles V in 1369, and subsequently the state prison of Paris, where was incarcerated, in the reign of Louis XIV, the mysterious “Man with the Iron Mask,” whose identity has proved so fascinating, both to sober historians and to writers of romance. The desperate episode of the storming of the Bastille, on July 14th, 1789, is familiar to all who have read the history of the French Revolution, and some years after the building was totally demolished. A model of it may be studied in the Musée Carnavalet (see p. 106). The space which was occupied by the Bastille is denoted by lines inlaid in stone upon the W. corner of the present *Place*.

The **July Column** (*Colonne de Juillet*), which stands in the centre, is a structure of fluted bronze, measuring 13 feet in diameter and 154 in height. It was designed by Alavoine and Duc, inaugurated in 1840,

and commemorates the 615 citizens who fell while fighting for the cause of the Revolution of July, 1830. The bronze-cased pillar, surmounted by a statue (designed by Dumont) of Liberty standing on the globe, carrying in one hand a torch to light the world, and in the other the broken chain of servitude, rests on a square pedestal and base of white marble. It consists of five sections, inscribed with the names of the fallen heroes, whose remains are interred in the underlying vaults, which may be visited on payment of 20 centimes. A fine view is obtained from the platform (reached by a staircase of 238 steps) underneath the statue.

PLACE DE LA CONCORDE

SITUATION.—Between the Tuileries Gardens and the Avenue des Champs Élysées ; bordered on the S. by the Seine, on the N. by the Ministry of Marine and the Hôtel de Crillon (formerly the Garde-Meubles).

DESCRIPTION.—The finest open place in the world, both as to decoration and proportions. Nevertheless it has a tragical and sanguinary history. On May 30th, 1770, 1200 persons were crushed to death here, and 2000 injured, at a display of fireworks to celebrate the marriage of the Dauphin and Marie Antoinette ; and twenty-three years later, during the Reign of Terror, 2000 prisoners were decapitated by the guillotine erected on the spot now occupied by the Luxor Obelisk. Louis XVI and his queen were its first victims.

The *Place*, which until the middle of the 18th cent. was merely a desolate expanse of waste ground, was completed in 1854, and has borne the successive names of *Place de la Concorde* (1795), *Place de Louis XV*, and *Place de Louis XVI*, finally reassuming its original title in 1830. The Luxor Obelisk, an ancient Egyptian monolith, 76 feet high, is similar to Cleopatra's Needle

on the Thames Embankment. It was presented to King Louis Philippe by the Khedive, and was set up here in 1836. The pedestal is carved with scenes representing its embarkation.

On this square were encamped the allied armies in 1814, a British force in 1815, and the Prussian Army in 1871, after the capitulation of Paris; and here took place the stubborn engagement (May, 1871) between the Communards and the army of the Republic, after the arrival of the latter from Versailles.

The eight seated figures, wearing mural crowns were erected in 1854. They represent the chief provincial towns of France, viz. Lyons, Bordeaux, Marseilles, Rouen, Brest, Nantes, Lille, and Strasbourg. The statue (next the Rue de Rivoli) of this latter town, which now belongs to Germany, is covered by wreaths of immortelles, which are renewed year by year on the Republican festival of July 14th.

Owing to its lavish illumination the effect of the Place de la Concorde is as striking by night as it is by day.

PLACE DE LA NATION

SITUATION.—At the extreme E. of the city ; at the end of the Rue du Faubourg St. Antoine, which opens into it, together with other important thoroughfares, such as the Boulevard Diderot, Cours de Vincennes, Avenue de Philippe Auguste, and Boulevard Voltaire. (Several lines of tramway to *Place de la Nation*; also station of this name on the Metropolitan Railway.)

DESCRIPTION.—Formerly called the *Place du Trône*. An ample, well-designed open space, though not of an aristocratic character, like the Place de l'Étoile, which, however, in some respects it resembles. In the centre is Dalou's bronze group (set up in 1899), representing *The Triumph of the Republic*.

PLACE DE LA RÉPUBLIQUE

SITUATION.—Between the Boulevard Voltaire and the Boulevard de Magenta.

DESCRIPTION.—Formerly called the *Place du Château d'Eau*. The colossal bronze statue, completed in 1883 and representing the Republic, is by Morice. At the base of the column are twelve bronze panels, carved in relief with scenes from French history.

PLACE DES VICTOIRES

SITUATION.—Between the Rue des Petits Champs and the Rue Étienne Marcel. It is close to the Palais Royal, Banque de France, Bourse, and Post Office.

DESCRIPTION.—Formerly called the *Place Louis XIV*, because it had been designed in his reign, by Mansart. An earlier statue of Louis, by Desjardins, destroyed in the Revolution, has been replaced by the present equestrian one by Bosio.

PLACE DES VOSGES

SITUATION.—Off the Rue St. Antoine, near the Place de la Bastille.

DESCRIPTION.—Formerly called the *Place Royale*, and bearing its present name in honour of the Department of the Vosges, which helped it to defray certain of its taxes. A small, quiet *Place*, not without attraction and interest by reason of the old arcaded houses, dating from the reigns of Henri IV and Louis XIII, which surround it. A marble statue of the latter of these monarchs occupies the centre. No. 6 is the house which was inhabited for many years by Victor Hugo (see *Musée Victor Hugo*, p. 217).

PLACE DU CHÂTELET

SITUATION.—Off the Rue de Rivoli, between this and the Pont au Change. Close to the Tour St. Jacques.

DESCRIPTION.—On the W. side is the Théâtre Châtelet ; on the E. the Théâtre Sarah Bernhardt ; on the S. the river. Formerly the Châtelet prison stood here, the site of which is now occupied by the *Fontaine de la Victoire*, designed by Bosio, and erected in commemoration of Napoleon's victories.

PORTE ST. DENIS

SITUATION.—In the Rue St. Denis, a few paces from the Boulevard de Strasbourg and the Porte St. Martin.

DESCRIPTION.—Like the Porte St. Martin, this is a triumphal arch, erected by Louis XIV on the site of a castellated gateway. The architecture is poor, but the inscriptions are not without interest ; also the reliefs, which date from Louis's reign, and illustrate his victories.

PORTE ST. MARTIN

SITUATION.—Beside the Boulevard de Strasbourg, which leads to the Eastern Railway Station (*Gare de l'Est*), and close to the Renaissance and Porte St. Martin Theatres.

DESCRIPTION.—This is a triumphal arch, set up by Louis XIV on the site of a castellated gateway, like its sister-arch, the Porte St. Denis. It is an uncouth monument, of slight architectural merit, but the sculptures are not uninteresting.

QUARTIER LATIN

SITUATION and DESCRIPTION.—This, the celebrated “Students’ Quarter,” peopled principally by students of the faculties and by artists, lies round the Sorbonne University. The Boulevard St. Michel runs through it. Its typical character of former days is slowly disappearing, and there is little at this moment which distinguishes it from the other less aristocratic quarters of the town.

SORBONNE

SITUATION.—South side of the Seine, off the Boulevard St. Michel and the Rue des Écoles. Near the Luxembourg, Panthéon, and the Cluny Museum.

ADMISSION.—Thursdays, from 1 to 3. Apply at the porter's lodge, 7 Rue des Écoles. The Church of the Sorbonne is open daily from 9.30 to 12.30, and 1.30 to 4.

DESCRIPTION.—This was originally a college for poor students of theology, founded in 1253 by Robert de Sorbon, confessor of St. Louis. It was rebuilt in 1629 by Cardinal Richelieu, who also added the church. The latter contains paintings by Philip de Champaigne, and Cardinal Richelieu's tomb, by Girardon (1694). The principal features of the college itself are the huge façade, 250 feet long, towards the Rue des Écoles and the amphitheatre, with seating room for 3500 students, and decorated with a large fresco by Puvis de Chavannes.

TOUR ST. JACQUES

SITUATION.—In the Square St. Jacques, at the end of the Rue de Rivoli, near the Seine and Notre-Dame, and about equidistant from the Palais de Justice and the Hôtel de Ville.

ADMISSION.—Open daily from 12 to 3, except Sundays and public holidays. The summit is used as an observatory; hence it is expected that permission to ascend the tower will be solicited at the Hôtel de Ville, close by (in the department called the *Direction des Travaux*); but a small gratuity to the custodian is equally as effective.

DESCRIPTION.—This stately Gothic tower, 170 feet high, is all that now remains of the old church of St. Jacques la Boucherie (early 16th cent.), destroyed in the great revolution of 1789. The view from the top of the tower well repays the trouble of ascending it. Observations of the weight of the atmosphere were made here by Blaise Pascal, whose statue is beneath the arches at the base.

TROCADÉRO

SITUATION.—On the Avenue du Trocadéro, three-quarters of a mile from the Arc de Triomphe de l'Étoile, along the Avenue Kléber. Close to the Eiffel Tower. (Metropolitan Railway Station, *Trocadéro*.)

ADMISSION.—Open daily, except Mondays, from 10 to 4. Lift to the top of the E. tower, 50 cts. Aquarium open from 9 to 11 and 3 to 5.

DESCRIPTION.—Built in 1878, this unconventionally shaped edifice consists of a huge dome, 180 feet high, flanked by two towers or minarets, 270 feet high, beyond which a crescent-shaped wing extends on either side. (See **Trocadéro Museum**, p. 118.)

In the centre of the building is the great concert-hall, seating 5000 persons, and possessing one of the most powerful organs in the world.

TUILERIES (GARDENS)

SITUATION.—Between the Place de la Concorde and the Louvre ; bounded on the N. by the Rue de Rivoli, and on the S., or river side, by the Quai des Tuileries.

ADMISSION.—These gardens, forming a delightful promenade, are open from sunrise to 9 p.m. in summer, and to 5 p.m. in winter. A military band plays in summer, from 5 to 6 p.m., on Sundays, Tuesdays, and Thursdays.

DESCRIPTION.—The word *Tuileries* is derived from *tuile*, a tile, owing to some tileries which stood here centuries ago. The part of the gardens which is nearest to the Place de la Concorde was laid out by Le Nôtre, in the reign of Louis XIV ; the newer part, on the E. or Louvre side, was laid out not many years ago, and occupies the site of the Tuileries Palace, destroyed by the Communists in 1871.

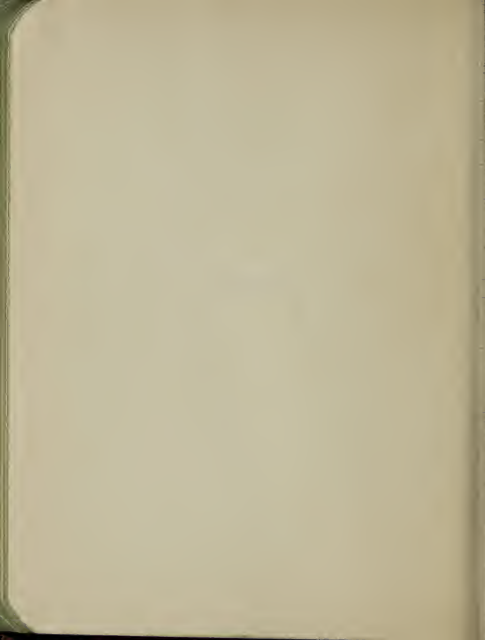
VENDÔME COLUMN

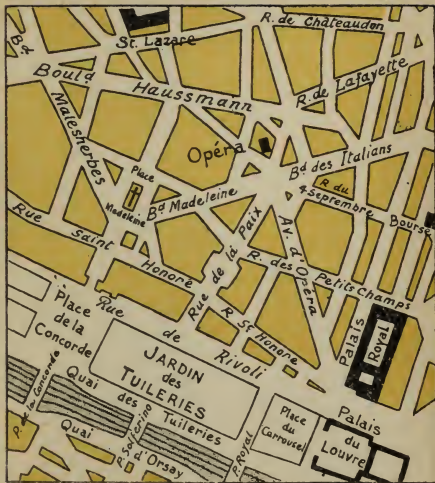
SITUATION.—In the Place Vendôme, which opens out in the form of an irregular octagon from the Rue de la Paix towards the Opera and the Rue Castiglione (an arcaded street built by Napoleon Bonaparte), towards the Rue de Rivoli.

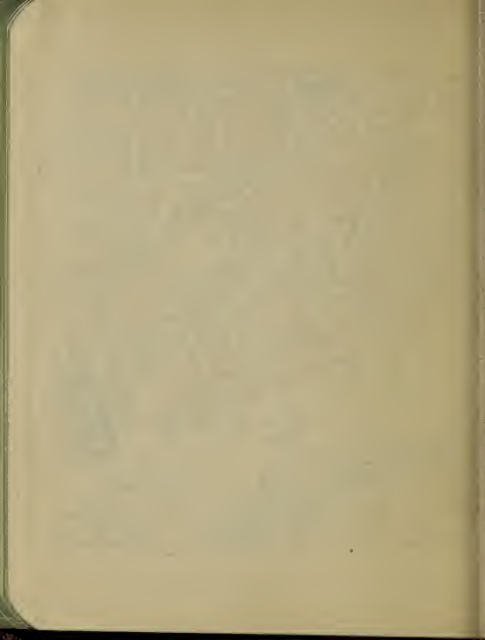
DESCRIPTION.—This *Place*, on the W. side of which is the Ministry of Justice, dates from early in the eighteenth century, and was planned by Mansart. The column in the centre was set up by Bonaparte in commemoration of his victories. It consists of masonry cased with bronze plates, produced by melting 1200 cannon captured from the Russians and the Austrians. The bas-reliefs upon these plates, illustrating episodes of the Austerlitz campaign of 1805, and running from top to bottom in a long spiral, are from designs by Bergeret. The column, which was suggested by Trajan's Column at Rome, measures 142 feet in height and 13 feet in diameter. It is surmounted by a statue of Bonaparte, a replica of the original one by Chaudet, which was removed in 1814. The entire column, except the pedestal, was thrown down by the Communists in 1871, but was subsequently re-erected.

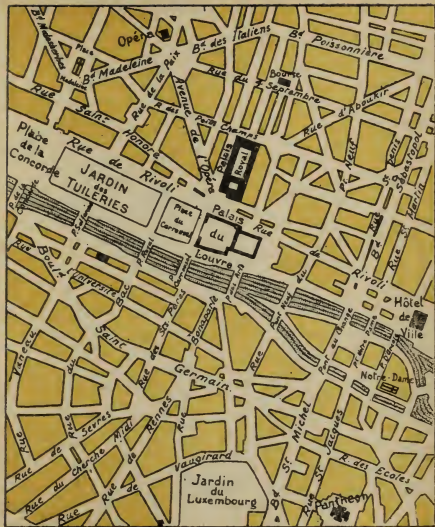


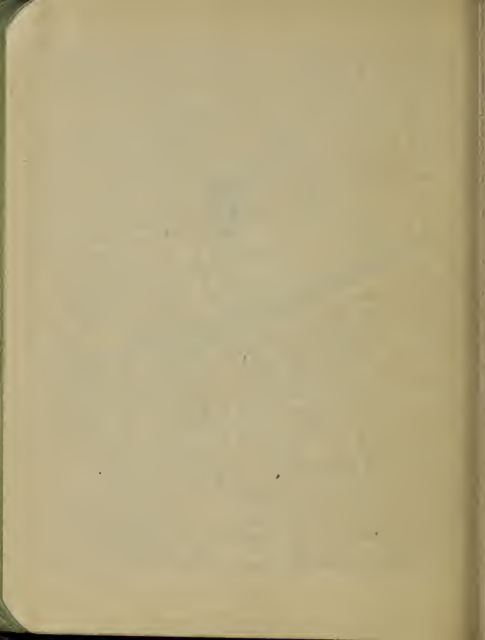
MAPS

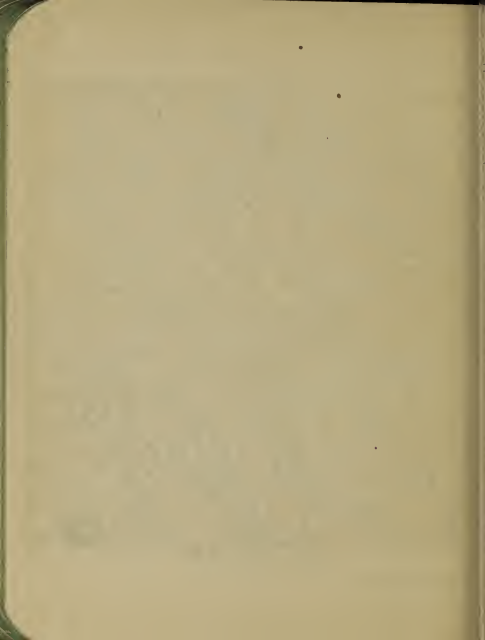












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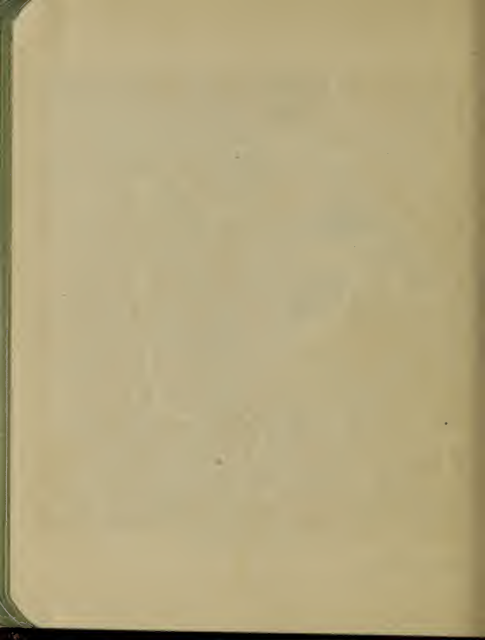
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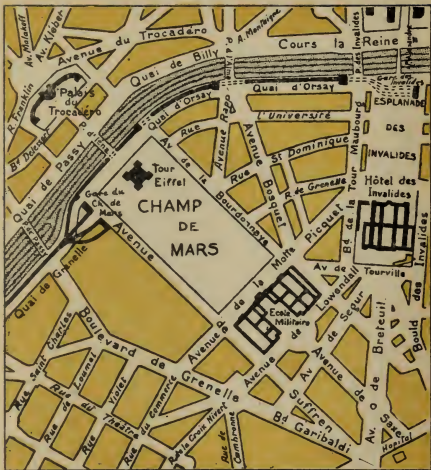


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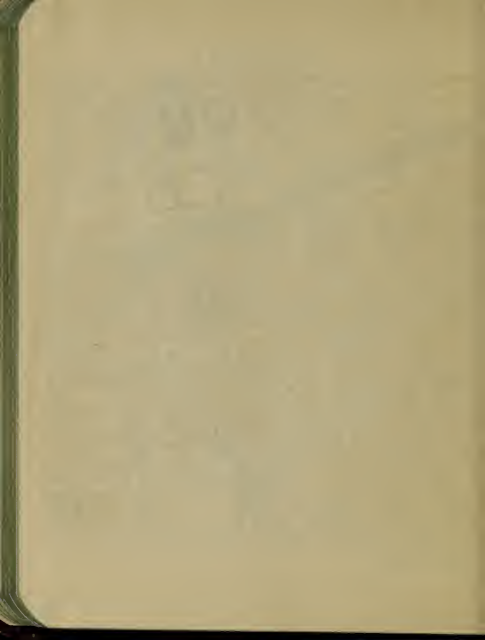
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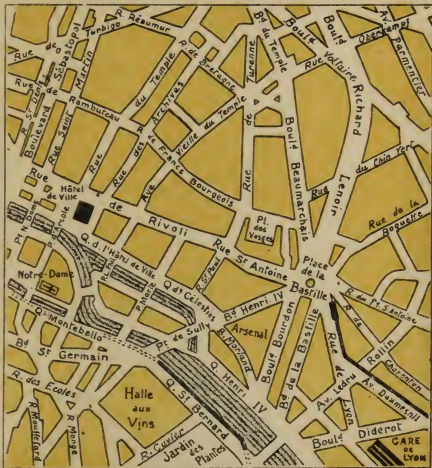
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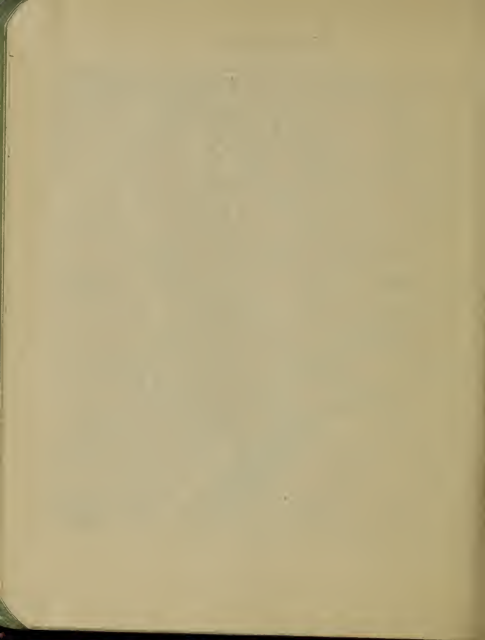
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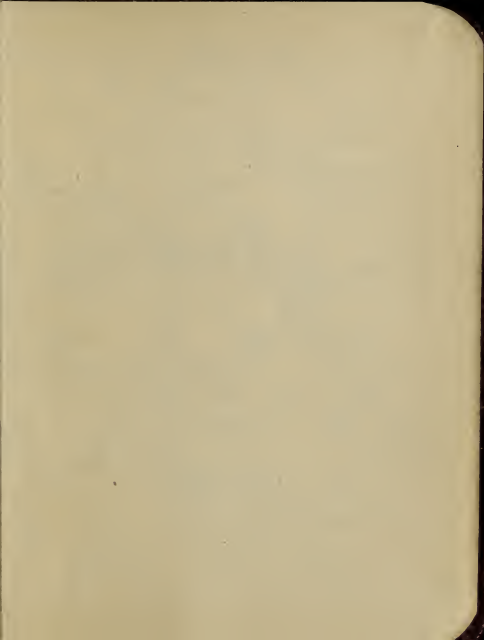


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SECTION 6.







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de Bd Lafayette
Boulevard de la Vierge
Rue d'Allemagne
Manin
Boulevard de la Vierge
Villette
Rue
Belleville
Boulevard de la Vierge
Rue
P des Pyrénées
Av. Gambetta
R. Oberkampf
R. République
Ar. de la République
Père Lachaise
R. du Temple
R. Ville du Temple
Bd
R. Lenoir
Bd Voltaire
Rue du Fg St Antoine
Pl. de la Nation
Cours de Vincennes
Bd St Mandé
Daumesnil
R. Charenton
Quai de Bercy
Quai de la Gare
Bd de la Gare
Bd de l'Hopital
Jardin des Plantes
Q. St Bernard
Q. Henri II
Q. de la Repée
Q. d'Austerlitz
Bd St Marcel
Bd de l'Italie
Rivoli
Hôpital de la Pitié
Notre-Dame
Q. Montebello
nain
antheon

